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CRACK ADDICT!
WHOSE ROCK STAR ARSE IS THIS?
SEE PAGE 3 - YOU'LL BE AMAZED!

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CALM DOWN LADIES!

THE OWNERS OF THAT 'ARSE' REVEALED...

Arse?! That ain't no arse! That fleshy rump on the front cover is none other than the beautiful union of two of the biggest and best bellies in rock – **Jack Black** and **Kyle Gass**, aka **Tenacious D**.

The duo posed for our exclusive pic just before embarking on their European tour, which kicks off this week.

The self-proclaimed "greatest band on Earth" are currently also rumoured to be joining the line-up for this year's V festival.

See page 28 for a full tribute to the mighty D.

Ooh cheeky! How *NME* made a complete arse out of the two biggest bellies in rock

PHOTOGRAPHY: PIETER M VAN HATTEM

3-D: business as usual

MASSIVE ATTACK MAINMAN GOES AHEAD WITH ANTIPODEAN TOUR DESPITE INTERNET PORNOGRAPHY ARREST

Massive Attack's **3-D** has left Britain for a tour of Australia and New Zealand, while he remains under investigation for accessing internet pornography.

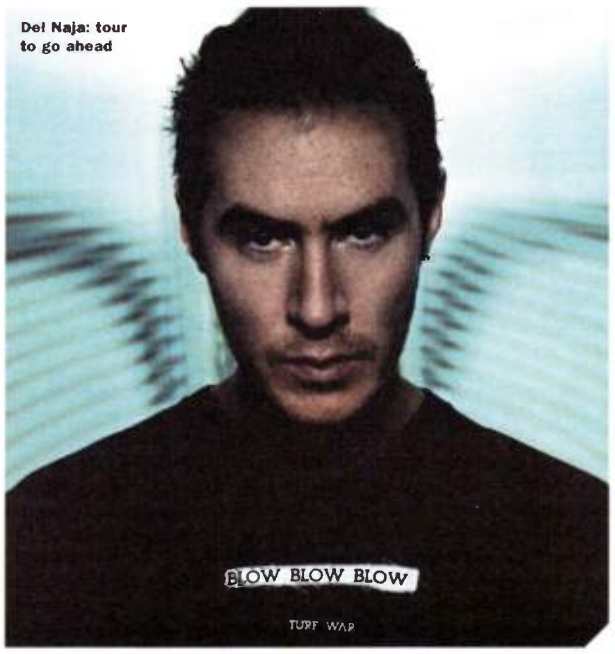
The star, real name **Robert Del Naja**, decided to push ahead with Massive Attack's Antipodean dates – set to start in Melbourne on Tuesday (March 11). Two dates in New Zealand, postponed last week, have been rescheduled.

"The rest of the band's tour in Japan and Europe remains unchanged," a statement from the band's management said. "Robert Del Naja continues to deny allegations made recently and is hoping for a swift and positive resolution."

Del Naja was arrested by Avon & Somerset police two weeks ago (February 25) and questioned by officers working on Operation Ricochet, a regional arm of Operation Ore, the nationwide crackdown on child pornography.

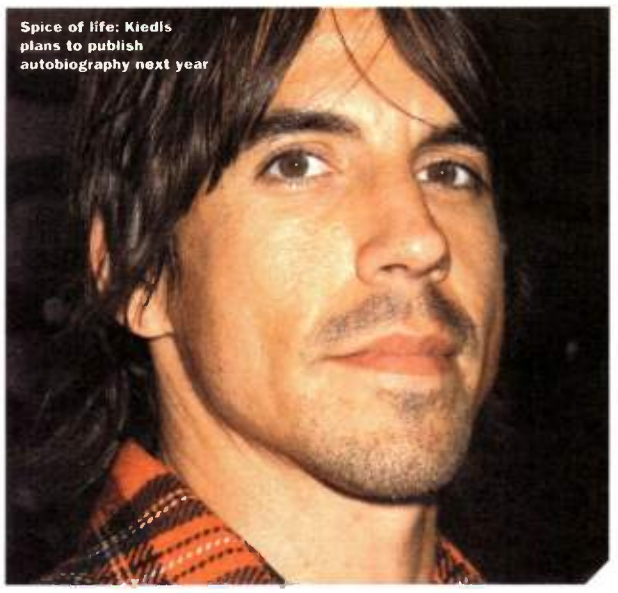
Del Naja vehemently denied he had accessed child pornography.

Police have also refused to comment on reports that he accessed a site which may have had a link to an illegal porn site, leading a trail to him.



Del Naja: tour to go ahead

"Robert Del Naja continues to deny allegations made recently and is hoping for a swift and positive resolution"


Spice of life: Kiedis plans to publish autobiography next year

Kiedis to reveal all in red hot autobiography

Anthony Kiedis is to release an autobiography titled *Scar Tissue*.

The 40-year old singer with **Red Hot Chili Peppers** will talk openly about his battle with drug addiction in the book which is expected to be released late next year to coincide with the band's 20th anniversary. It will be co-written with **Larry 'Ratso' Sloman**, who collaborated with shock-jock **Howard Stern** on his memoirs, *Private Parts*.

In related news, bassist **Flea** has said the group have another album's worth of material. He told Virgin Radio, in an interview to be broadcast on March 16: "There were a lot of tracks we left off the album. Probably about an equal amount that were put on, it was almost too long as it is, you don't want to make it too much to digest. They will all see the light of day. There were also 20 or 30 that never got finished, that were never made into songs, that just came from those rehearsals because we are constantly coming up with instrumental tracks."

The Chili Peppers have just completed their UK tour, but will come back in August for selected festival dates.

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

1	1	**BEAUTIFUL**	CHRISTINA AGUILERA (RCA)
–	2	**I BEGIN TO WONDER**	DANNII MINOGUE (LONDON)
4	3	**MOVE YOUR FEET**	JUNIOR SENIOR (MERCURY)
2	4	**THE BOYS OF SUMMER**	DJ SAMMY (DATA/MOS)
3	5	**ALL THE THINGS SHE SAID**	TATU (INTERSCOPE)
–	6	**SING FOR THE MOMENT**	EMINEM (INTERSCOPE)
–	7	**WORK IT**	NELLY FT JUSTIN TIMBERLAKE (UNIVERSAL)
6	8	**CRY ME A RIVER**	JUSTIN TIMBERLAKE (JIVE)
–	9	**INCREDIBLE (WHAT I MEANT TO SAY)**	DARIUS (MERCURY)
–	10	**DON'T THINK YOU'RE THE FIRST**	THE CORAL (DELTASONIC)
5	11	**KEEP ME A SECRET**	AINSLIE HENDERSON (MERCURY)
11	12	**YEAR 3000**	BUSTED (UNIVERSAL)
9	13	**STOLE**	KELLY ROWLAND (COLUMBIA)
10	14	**LOSE YOURSELF**	EMINEM (INTERSCOPE)
8	15	**I CAN'T BREAK DOWN**	SINEAD QUINN (MERCURY)
7	16	**HERE IT COMES AGAIN**	MELANIE C (VIRGIN)
12	17	**LIFESTYLES OF THE RICH AND FAMOUS**	GOOD CHARLOTTE (EPIC)
14	18	**IF YOU'RE NOT THE ONE**	DANIEL BEDINGFIELD (POLYDOR)
–	19	**CAN YOU DIG IT**	THE MOCK TURTLES (VIRGIN)
13	20	**HEAVEN IS A PLACE ON EARTH**	SODA CLUB FT HANNAH ALETHEA (CONCEPT)
21	21	**HEY MA**	CAM'RON FT JUELZ SANTANA (ROCAFELLA)
19	22	**03 BONNIE & CLYDE**	JAY-Z FT BEYONCE KNOWLES (ROCAFELLA)
18	23	**DON'T WORRY**	APPLETON (POLYDOR)
–	24	**880 FIRE**	BAD COMPANY UK/ RAWHILL CRU (BC RECORDINGS)
17	25	**I'LL BE YOUR ANGEL**	KIRA NULIFE
35	26	**WHAT MY HEART WANTS TO SAY**	GARETH GATES (S)
22	27	**SOUND OF THE UNDERGROUND**	GIRLS ALOUD (POLYDOR)
–	28	**BOTHER**	STONE SOUR (ROADRUNNER)
24	29	**GIMME THE LIGHT**	SEAN PAUL (VP/ATLANTIC)
26	30	**STOP LIVING THE LIE**	DAVID SNEDDON (MERCURY)
23	31	**AUTOMATIC**	SARAH WHATMORE (RCA)
–	32	**SUGAR**	RUBY AMANFU (POLYDOR)
27	33	**SONGBIRD**	OASIS (BIG BROTHER)
16	34	**EPLE**	ROYKSOPP (WALL OF SOUND)
–	35	**BABALON AD (SO GLAD FOR THE MADNESS)**	CRADLE OF FILTH (EPIC)
30	36	**BIG YELLOW TAXI**	COUNTING CROWS FT V CARLTON (GEFFEN)
25	37	**OK**	BIG BROVAZ (EPIC)
–	38	**SOMETHING THAT YOU SAID**	BANGLES (LIBERTY)
32	39	**THE OPERA SONG (BRAVE NEW WORLD)**	JURGEN VRIES FT CMC (DIRECTION)
45	40	**SORRY SEEMS TO BE THE HARDEST WORD**	BLUE FT ELTON JOHN (INNOCENT)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

1	1	**COME AWAY WITH ME**	NORAH JONES (PARLOPHONE)
6	2	**STRIPPED**	CHRISTINA AGUILERA (RCA)
4	3	**A RUSH OF BLOOD TO THE HEAD**	COLDPLAY (PARLOPHONE)
–	4	**ETHER SONG**	TURIN BRAKES (SOURCE)
2	5	**GREATEST HITS**	TOM JONES (UMTV)
3	6	**JUSTIFIED**	JUSTIN TIMBERLAKE (JIVE)
5	7	**BY THE WAY**	RED HOT CHILI PEPPERS (WARNER BROS)
7	8	**GET RICH OR DIE TRYIN'**	50 CENT (INTERSCOPE)
8	9	**LET GO**	AVRIL LAVIGNE (ARISTA)
11	10	**ANGELS WITH DIRTY FACES**	SUGABABES (ISLAND)
14	11	**VERY BEST OF – EARLY DAYS & LATTER DAYS**	LED ZEPPELIN (ATLANTIC)
10	12	**SIMPLY DEEP**	KELLY ROWLAND (COLUMBIA)
13	13	**THE EMINEM SHOW**	EMINEM (INTERSCOPE)
12	14	**BUSTED**	BUSTED (UNIVERSAL)
9	15	**EVERYTHING'S EVENTUAL**	APPLETON (POLYDOR)
15	16	**MISSUNDAZTOOD**	PINK (ARISTA)
22	17	**THIS IS ME... THEN**	JENNIFER LOPEZ (EPIC)
–	18	**STATUES**	MOLOKO (ECHO)
–	19	**US**	MULL HISTORICAL SOCIETY (BLANCO Y NEGRO)
27	20	**GOLD**	ELLA FITZGERALD (VERVE)
–	21	**THE ESSENTIAL**	OZZY OSBOURNE (EPIC)
16	22	**100TH WINDOW**	MASSIVE ATTACK (VIRGIN)
17	23	**I CARE 4 U**	AALIYAH (INDEP/BLACKG/UNIQUE)
28	24	**ONE LOVE**	BLUE (INNOCENT)
20	25	**BIOGRAPHY – THE GREATEST HITS**	LISA STANSFIELD (ARISTA)
19	26	**A NEW DAY AT MIDNIGHT**	DAVID GRAY (EAST WEST)
18	27	**A LITTLE DEEPER**	MS DYNAMITE (POLYDOR)
23	28	**MELODY AM**	ROYKSOPP (WALL OF SOUND)
25	29	**ONE BY ONE**	FOO FIGHTERS (RCA)
24	30	**GREATEST HITS – HISTORY VOL 1**	MICHAEL JACKSON (EPIC)
21	31	**GOTTA GET THRU THIS**	DANIEL BEDINGFIELD (POLYDOR)
26	32	**THE YOUNG AND THE HOPELESS**	GOOD CHARLOTTE (EPIC)
–	33	**UP**	SHANIA TWAIN (MERCURY)
30	34	**PARACHUTES**	COLDPLAY (PARLOPHONE)
37	35	**THINKING IT OVER**	LIBERTY X (V2)
29	36	**ESCAPOLOGY**	ROBBIE WILLIAMS (EMI)
38	37	**SONGS IN A MINOR**	ALICIA KEYS (J)
–	38	**BAD**	MICHAEL JACKSON (EPIC)
47	39	**THRILLER**	MICHAEL JACKSON (EPIC)
35	40	**THEIR GREATEST HITS – THE RECORD**	BEE GEES (POLYDOR)

Durst gets Jigga with it

Jay-Z is to guest on the new **Limp Bizkit** album 'Bipolar'.

The Jigga provides a rap on a track tentatively entitled 'Rebels', and Bizkit frontman **Fred Durst** is delighted with the results, according to the band's website.

Durst said of his collaborator: "He is unbelievable. He didn't write down one single word. He just listens to the beat over and over while scheming something in his brain. Then, only moments later, Jay got on the mic and blasted out an amazing rhyme! He is truly a chosen one. He has a gift like no-one else I've ever worked with."

Durst is currently in New York mixing the album with former Nirvana engineer **Andy Wallace**.

Limp Bizkit are to play at the Download Festival at Donington Park on May 31-June 1. The bill also features **Marilyn Manson**, **Deftones**, **Audioslave** and **Iron Maiden**.

For ticket availability call the *NME* Ticketline on 0870 1 663 663.

Fred Durst gives the thumbs up to Jay-Z's rhyming skills

Making a splash: Stelfox and Walsh at the WaterAid fundraiser

Starsailor go acoustic for charity

Starsailor played a secret acoustic gig at a charity do in London last week – and frontman **James Walsh** had a pop at **Chris Martin**.

Walsh and bassist **James Stelfox** appeared at the 200-capacity Newsroom in Farringdon (March 6), before an auction of paintings by Glastonbury's official artist **Kurt Jackson**.

The paintings were all done from the side of the stage at Glastonbury and included pictures of **Coldplay** and **Moby**. The auction, arranged by **Michael** and **Emily Eavis**, was for the WaterAid charity, which aims to provide water supplies to remote African villages.

"It's important to support a charity that's non-political," said Walsh between songs, referring to Coldplay's recent high-profile remarks against George Bush. And in a reference to the Fair Trade slogans that Chris Martin continually writes on his hand, he added: "I was going to write 'WaterAid' on my hand but I was scared of ink poisoning."

Starsailor played six songs: 'Lullaby', 'Bring My Love', 'Telling Them', 'Silence Is Easy', 'Alcoholic' and 'Good Souls'.

The auction raised £18,000 in total. The painting of Coldplay fetched £2,300, while those of Moby and **The Dandy Warhols** went for £1,000 apiece.

PHOTOGRAPHY: JOE PLIMMER/WIRE IMAGE/LFI

Blair leaves MTV viewers unconvinced

NO WAR

SPECIAL LIVE TV DEBATE HOSTED BY TREVOR NELSON FAILS TO IMPRESS EUROPEAN AUDIENCE OF 16-24-YEAR-OLDS

Tony Blair's attempt to convince the MTV generation of the need for military action against Saddam Hussein failed, according to those gathered in London last week to quiz the Prime Minister.

Mr Blair took part in a live Q&A session with MTV viewers last Thursday (March 6). The hour-long debate, *Is War The Answer*, saw him take questions from a carefully selected audience of 40 16-24-year-olds assembled from across Europe, the Middle East and Iraq. Blair and his advisors were hoping that at least some of a potential audience of 300 million were going to be on the government's side when the show was aired across the MTV networks the next day.

However, following two dozen questions on topics ranging from whether the war was about oil (it's not), whether he would support action without a second UN resolution (it's possible), about what the Iraqi regime would be replaced with (a democracy) and the moral questions of civilian casualties (these are tricky), the two sides left just as entrenched as before the show began.

"I don't think this will make a blind bit of difference to people," Imran Saithna, 24, of Young Muslims UK told *NME*. "I think it might help raise awareness, but that's it. I came in with the opinion that war is not justified even with a second UN resolution and I left with the same opinion."

"I came in with the opinion that war is not justified and I left with the same opinion" Imran Saithna

Joann Allus, 23, an Iraqi whose family fled to London following the last Gulf conflict, said: "I can see where he was coming from and I'd love to believe Tony Blair, but I don't trust him. The main reason is double standards. How can he say this is about human rights when he's ignored the Iraqi people for 12 years when they've suffered under UN sanctions? How can he say this is about UN resolutions when Iraq is not the only country not to fall in line?"

Host **Trevor Nelson** attempted to establish Blair's rock'n'roll credentials by introducing him as "lead singer of a band called The Ugly Rumours, a legendary rock'n'roll act of the early-'70s". But it was a clumsy gimmick and left many looking embarrassed.

Blair never lost his cool during the broadcast and was unfazed by any of the questions posed, leading some observers to wonder just how well briefed he was beforehand. He did waver slightly on one occasion. An errant Swede brought up what *The Times* have called vegetables of mass destruction.

"I have anthrax in my spinach. Why don't you bomb Sweden?" he asked.

The Prime Minister thought for a second, before reminding everyone that Sweden has never bombed its own people.

As the debate drew to a close, Mr Blair reminded everyone again and again that he opposed war unless "it's the last resort".

"But when are you going to start convincing people on the streets of the need for action?" he was asked.

"I'm here, I'm quite happy," came the earnest reply.

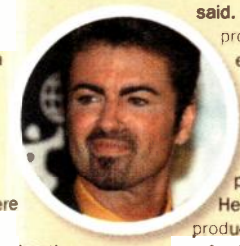
"But it's not really working," was the response from the audience.

Meet Tony, MTV's hippest young VJ

TOTP ban anti-war T-shirts

Top Of The Pops have denied they censored **George Michael** over an anti-war T-shirt his band planned to wear on last week's show.

Michael was appearing on the programme the first time since 1986 performing 'The Grave', a cover of a song by **Don McLean** that will appear on a forthcoming anti-war album.



His musicians were wearing Katherine Hamnett T-shirts bearing the logo 'No War, Blair Out'.

When *Top Of The Pops* bigwigs saw the shirts, they apparently ordered the backing musicians to remove them.

Michael was said to be "furious".

According to his spokesperson, he argued with producers, having a "heated conversation" for some time.

Eventually, *TOTP* relented, but insisted they would edit the slogan out of the transmission.

However, a spokesperson for the show told *NME* there was no argument.

"George was not upset," she said. "He talked to the producer who explained that there are BBC guidelines. We have to remain neutral and the shirts were a political statement. He sat with the producer afterwards. He was perfectly happy. This has been blown out of proportion."

George Michael has refused to comment further.

He is no stranger to political controversy. Last year, he was accused of being un-American with his track 'Shoot The Dog' – a song that satirised the Bush/Blair "special relationship". The video portrayed Blair as a poodle to his handler Bush.

PHOTOGRAPHY: PA/WIRE IMAGE

Coldplay: censorship is 'fucking outrageous'

Coldplay have labelled the decision prevent them saying anything political at last month's Grammy Awards ceremony as "fascist" and "fucking outrageous".

The show went out live on CBS and organisers warned all performers and likely winners that if they used the stage to speak out on war, they would be taken off air. However, they paid particular attention to Coldplay following **Chris Martin**'s remarks at the Brit Awards a week before when he said: "We're all going to die when George Bush has his way."

A senior CBS executive told them: "There is a time for political commentary. This is not one of them."

With wholesale American success a fingertip away, Coldplay decided to toe the line. However, now they have decided they should have acted.

"We were told that if Chris mentioned something about the war, and anti-war sentiments, he'd be drowned out in music or cut off the air or something," drummer **Will Champion** told New York radio station 94.7 Zone. "I think that's absolutely disgusting, I think it really is foul and totally fascist. The award ceremonies are about a celebration of artistic integrity and people playing music, and people with ideas, and people with passion, and if you stop someone from saying what they want to say, then you might as well just steal their art from them. It's fucking outrageous."

Never mind political comments, how about banning Chris Martin's hairy gut?

Coldplay join a growing list of high-profile musicians and actors speaking out over America's increasingly draconian crack-down on dissident voices.

Actor Martin Sheen, who plays President Bartlett in *The West Wing*, last week revealed that the NBC network which makes the show has been put under pressure to sack him because of his outspoken anti-war stance.

However, outspoken stars are not just facing pressure from the establishment. A conservative website, Citizens Against Celebrity Pundits, has been launched, for "American citizens *(who)* stand against wealthy Hollywood celebrities abusing their status to speak for us".

The site is calling for donations in order to place ads to counter anti-war ads.

"We believe that celebrities Martin Sheen, Mike Farrell, Tim Robbins, Rob Reiner, Barbra Streisand and others with them are using their celebrity to interfere with the defence of our country," says the site.

Radiohead and Sigur Rós make a song and dance about new project

BANDS WILL PROVIDE SOUNDTRACK FOR A PRODUCTION BY LEGENDARY CHOREOGRAPHER

Radiohead and **Sigur Rós** are teaming up to write and perform a new musical score for a legendary US dance choreographer in New York.

Both are set to play with the Merce Cunningham Dance Company, providing music for a new avant-garde dance production at the Brooklyn Academy Of Music (October 14).

Merce Cunningham is something of a living legend in the field of dance. In a long and illustrious career he has collaborated with the likes of John Cage and film-maker Charles Atlas. In 1990 he was awarded the National Medal of Arts.

A source close to Sigur Rós told *NME*: "Sigur Rós were approached to do something and then went to meet Merce. They've been given a completely open brief, so they can do whatever they want. They may collaborate with Radiohead, or each band may do their own thing. Merce is going to choreograph a dance, the bands will put together the score and there'll be some kind of collision!"

There is a chance that the music from the event will be recorded, so the dance company can incorporate the event into their touring schedule in the future.

Radiohead, who have now completed their new album due for release on June 9, will tour the UK in May. *NME* understands the dates will be announced soon.

Sigur Rós are currently on tour in America, where they have been playing two new songs, tentatively titled 'Gõng' and 'Gítardjamm'.

"Merce is going to choreograph a dance, the bands will put together the score and there'll be some kind of collision!"

Thom (left) and Sigur Rós: doing a spot of avant-gardening

Lawsuits filed over Rhode Island gig fire

The first civil lawsuits relating to the fatal **Great White** gig fire in Rhode Island have been filed on behalf of relatives of two victims lost in the tragedy.

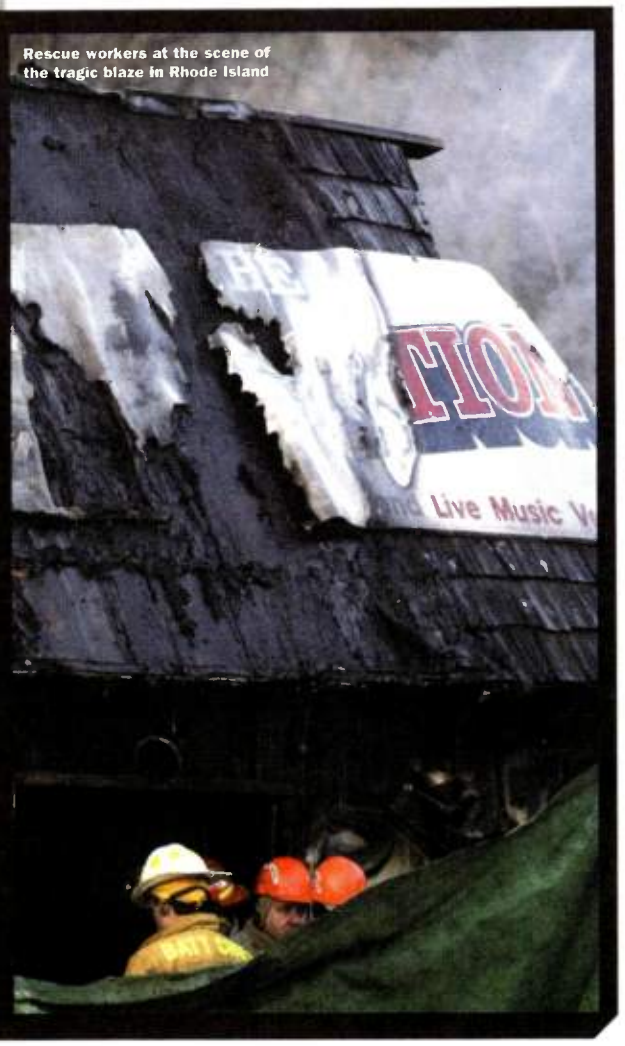
Family members of Donald Roderiques, 46, and Tina Ayer, 33, have brought wrongful death actions against 14 defendants, including members of the band Great White, their tour manager, owners of Rhode Island's Station nightclub, the town of West Warwick and its fire inspector, according to the complaint. Allegations of negligence, products liability, breach of warranties and violations of state law are cited. The lawsuits were filed last Wednesday (March 5) in Rhode Island Superior Court.

The plaintiffs are hoping for a jury trial, compensatory damages, punitive damages and costs. Attorney Brian Cunha said he would seek at least $1million for each of the families.

The fire, at the Station Concert Club on February 20, took the lives of 98 people and left more than 180 people injured. The fire started when a spark from the band's pyrotechnic display ignited the soundproofing foam insulation that lined the walls of the club.

American Foam Corp, which manufactured and sold the foam insulation to the Station, is also named in the suit for allegedly failing to warn the club owners that the product they sold them was not flame-retardant.

Great White and their tour manager, Dan Biechele, are accused of negligence for using the pyrotechnics, while Station owners Michael and Jeffrey Derderian allegedly failed to obtain a licence for the use of pyrotechnics, neglected to install fire-resistant soundproofing material and didn't maintain, inspect and manage emergency lighting and exit signs at the club. The suit also claims that Station manager Paul Vanner had warned the owners of the dangers of pyrotechnics.



Rescue workers at the scene of the tragic blaze in Rhode Island

PHOTOGRAPHY: JAMES LOOKER/RETNA/PA

Weller and McCulloch line up for Eavis anti-war gig

Michael Moore, **Paul Weller**, **Faithless** and **Ian McCulloch** are among those confirmed for **Emily Eavis**' One Big No anti-war gig.

As *NME* reported last week, Emily, daughter of Glastonbury founder **Michael Eavis**, has been planning an anti-war show. A gig at the London Shepherds Bush Empire is now confirmed for March 15. The event will take on a similar feel to Emily's recent charity gig at the London Astoria, where each artist performed acoustic sets, with an emphasis on collaborations. Ian McCulloch is billed as performing with a 'secret, special guest', as is Weller.

Speaking exclusively to *NME*, Emily said that the show has been one of the most difficult things she's ever had to do.

"It's not been swimming against the tide, it's been swimming against the tidal wave!" she joked of the gig, which was originally planned for the Millennium Dome, then Wembley Arena. "Bands generally will speak out against *(the war)*, but getting a performance is a different thing. They want to keep a foot on the right side of America. It's been a struggle."

Tickets are on sale now, priced £20 and £30. Proceeds will go to the Stop The War Coalition and CND. Visit *NME.COM* for the final line-up.

In addition to the gig, **CND** are organising a club night at Fabric in London on March 20. The latest confirmed acts include **Alan McGee**'s **Death Disco**, **Justin Robertson**, **Richard Fearless** and **Scratch Perverts**. **James Lavelle**, who is putting together the line-up, will do an **UNKLE Sounds** event featuring **Ian Brown**, who will sing live.

Tickets for the Fabric night are on sale now, priced £10.

100TH WINDOW
MASSIVE ATTACK
'ALBUM OF THE MONTH' MIXMAG
'IT'S THEIR NEW MASTERPIECE' LOADED
'MASSIVE ATTACK HAVE DONE IT AGAIN' DJ
'MASSIVE ATTACK REMAIN TORCHBEARERS OF HEAD AND HEART MUSIC' JOCKEY SLUT
'WHAT SOUNDS MERELY GREAT ON RELEASE BECOMES MASTERFUL AS MONTHS PASS' MOJO
CD/LP OUT NOW

Karen O devotees dress to impress

Fans donned skinny ties, '80s coloured bangles, chunky earrings and bright red lipstick

Yeah Yeah Yeahs fans arrived early to get a place at the front

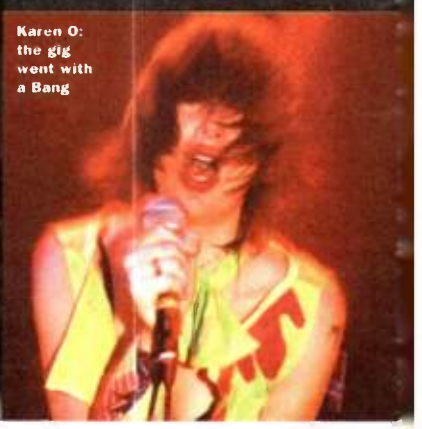
YEAH YEAH YEAHS FRONTWOMAN INSPIRES A WHOLE NEW LOOK

The **Yeah Yeah Yeahs**' highly-anticipated London Astoria gig last week (March 4) brought out a crowd more fashionable than the capital has seen since the heady '80s days of new romantics.

Paying homage to rock's new style icon **Karen O**, fans donned mismatched outfits of skinny ties, '80s coloured bangles, chunky earrings, badges galore and bright red lipstick.

And the girls didn't look too bad either.

See page 45 for a full review of one of the most exciting gigs of the year.



Karen O: the gig went with a Bang

Duran Duran join in '80s revival

Duran Duran only narrowly failed the audition for *SAS: Are You Tough Enough?*

PHOTOGRAPHY: PHIL WALLIS/ANDY WILLSHER/RETNA/ALEX MAGUIRE

Eighties pop icons **Duran Duran** appear to be making a comeback, and are reportedly on the verge of signing a £25million record deal.

For the first time in nearly two decades the original line-up of singer **Simon Le Bon**, guitarist **Andy Taylor**, bassist **John Taylor**, keyboardist **Nick Rhodes** and drummer **Roger Taylor** are back in the studio recording new material in preparation for a nine-month world tour.

It is expected the five-piece will release a new album in the autumn, with a tour to follow.

One music industry insider said: "Some people may say Duran Duran are a bit long in the tooth. But when the guys sign the new huge record deal, people will begin to remember why they are such a great band."

As *NME* reported a few weeks ago, Simon Le Bon and Nick Rhodes have contributed to **The Dandy Warhols**' forthcoming album.

Get your free Fischerspooner here!

Fischerspooner fans rejoice! **The DFA** remix of their track 'Emerge' – never released in the UK – is now available FREE with this month's *Muzik* magazine.

The dance music bible celebrates the disco punk explosion with a free CD which also features tracks from **The Rapture, Radio 4, Le Tigre, LCD Soundsystem, Metro Area and Playgroup.**

The current issue of *Muzik* is on sale now.

Uncle Jago: 'Nick's a very naughty boy'

The bizarre behaviour of **Black Rebel Motorcycle Club**'s **Nick Jago** at the *NME* Carling Awards last month has landed him in hot water with his family.

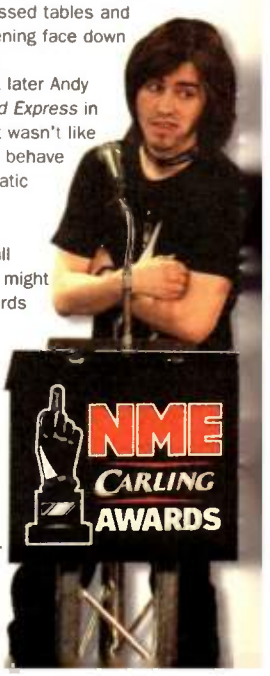
His uncle. Andy Jago, who runs a fresh fish stall at Newton Abbot market in Torquay, has said he is "embarrassed" by the incident.

At the awards, the BRMC drummer – from south Devon – was grabbed from the stage after his acceptance speech consisted of a seven-minute silence. He later held court in the ladies toilets, wrestled two men on the dancefloor, tossed tables and ended the evening face down on the carpet.

Just a week later Andy told the *Herald Express* in Torquay that it wasn't like his nephew to behave in such an erratic manner.

He said: "I suppose it's all publicity, but I might have a few words to say when I see him.

"I've got to try and keep all this away from his grandfather who would be upset by it all," he added.



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Blur unveil their 'Tank' at secret London gig

A HANDFUL OF LUCKY FANS HEAR NEW LP TRACKS PREMIERED AT MTV SHOW

Blur showcased tracks from their new album 'Think Tank' at a secret gig in London last week for just 30 fans.

A select few Blur fans were sent an email from the band a week earlier, inviting them to attend a hush-hush MTV recording in Camden on March 6.

In the email, fans were told to turn up to London pub The World's End where they were then taken on to the MTV HQ and ushered into a tiny TV studio, which, according to one fan who attended, had just enough room for the stage and the cameras.

Fan Matt Softly told *NME* that the new live Blur has tripled in size. He said: "There's three superb backing singers, providing backing on more tracks than you would have guessed; Mike, the new keyboards guy, and Clyde on percussion. As well as the band."

The band played eight tracks from their forthcoming album, including 'Out Of Time' – the first single, due out in April – 'Ambulance' and the expected second single, 'Crazy Beat'.

According to Matt, Damon took to the stage "looking like he'd just woken up (but in a good way!)".

He continued: "I realised at that point just how great a gig it was gonna be – he was literally just a foot in front of me, and he was joining in with the lively crowd."

The band finished their set with oldie 'This Is A Low', to which the crowd sang along to every word, arms raised in the air.

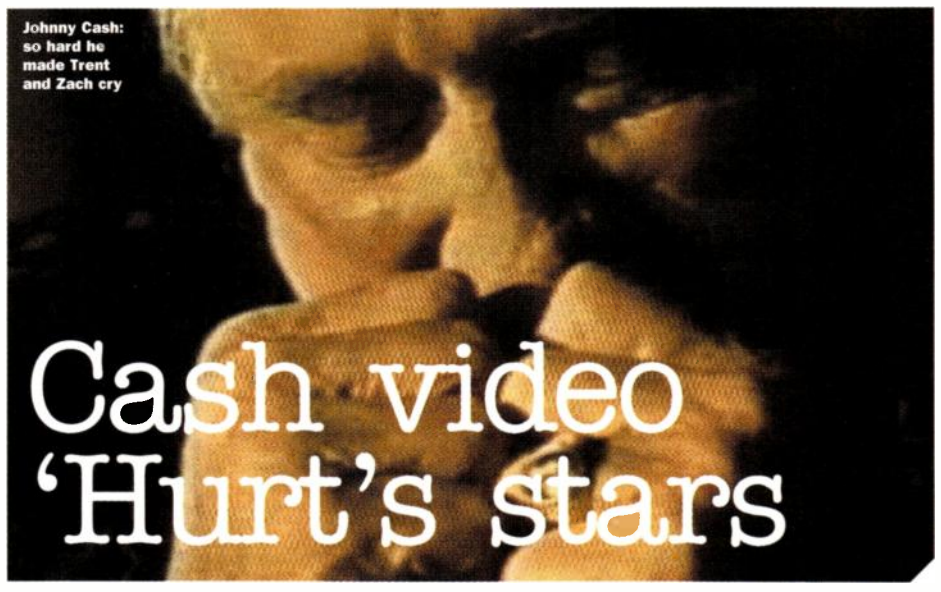
Matt told *NME* after the gig: "Damon sounds as good now as he ever has done. It was the best experience a fan could ever have. None of us wanted to leave – we just wanted to hang onto the moment for as long as we could."

"Damon sounds as good now as he has ever done" Blur fan Matt Softly

The gig will be broadcast on MTV on March 28.

Blur get another chance to roadtest their new material when they perform at the South By Southwest music conference in Austin, Texas on March 13.

Blur: what a bunch of think tankers



Johnny Cash: so hard he made Trent and Zach cry

Cash video 'Hurt's stars

A video by septuagenarian country star **Johnny Cash** is generating the sort of furore normally reserved for the shock antics of Marilyn Manson or comeback clips of major stars such as Eminem and U2.

The video for 'Hurt', lifted from last year's 'American IV: The Man Comes Around' album, has already reduced **Zach De La Rocha**, formerly of **Rage Against The Machine**, and **Nine Inch Nails' Trent Reznor** to tears.

Shot by director Mark Romanek – best known for videos such as 'Scream' by Janet and Michael Jackson, and more recently Hollywood movie *One Hour Photo* – the video is extremely candid and intense. It sees Cash perform the song in his home, with no effort made to hide his age or increasing frailty. The poignancy is increased as the performance shots are cut with old images of a young and vital Cash.

"We were in the studio, getting ready to work, and I popped *(the video)* in," Reznor told *Rolling Stone* magazine. "By the end I was really on the verge of tears. I'm working with Zach De La Rocha, and I told him to take a look. At the end of it, there was just a dead silence. There was, like, this moist clearing of our throats and then, 'Uh, OK, let's get some coffee.'"

A release date for the song – a cover of a Nine Inch Nails track – has not yet been scheduled.

Cash is in failing health. He suffers from autonomic neuropathy, a disease of the nervous system that makes him susceptible to pneumonia. If 'Hurt' does prove to be his final video, it will be a telling epitaph.

The video will be showcased on *NME.COM* from this week.

Man cleared of 'Ironic' killing

A council officer who killed his fiancée during a row over **Alanis Morissette**'s song 'Ironic' has walked free from court after a jury cleared him of any blame.

In the hours leading up to the argument, Kevin Gibbens and Kim Grant had drinks with friends before returning to his home in Horley, Surrey.

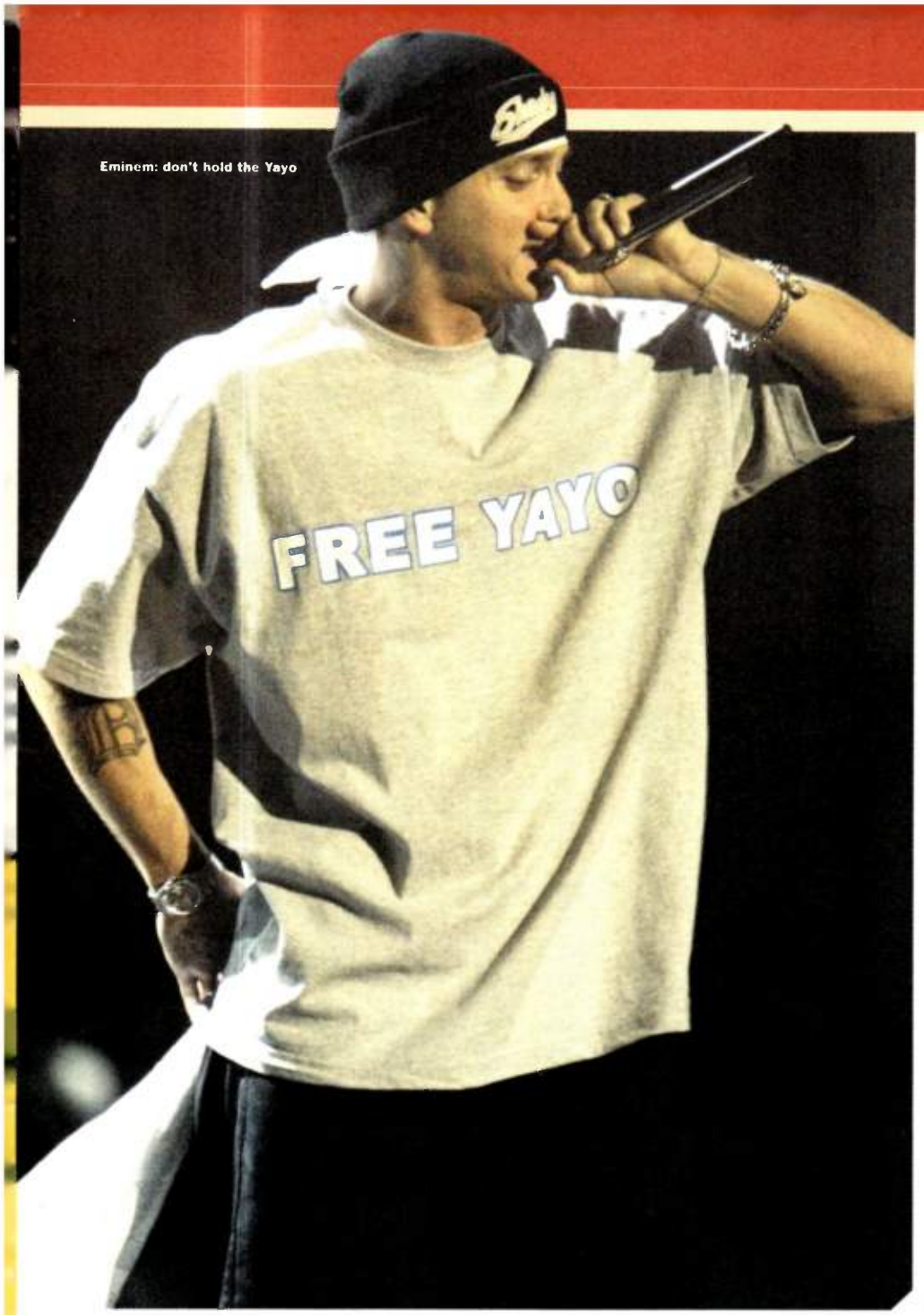
Once inside he began playing 'Ironic' on his CD player. Once it was over they started rowing about part of the third verse: ***"It's meeting a man of my dreams/And then meeting the beautiful wife/And isn't it ironic... don't you think?"***

London Blackfriars Crown Court was told Gibbens was unwilling to continue with the dispute and decided to go to bed and headed for the stairs.

Grant fell down the stairs as Gibbens tried to "deflect" a fight. She then staggered to a neighbour's for help, but hours later suffered a stroke and was rushed to hospital.

Gibbens argued he used only reasonable force to defend himself and get his fiancée out of his house.

PHOTOGRAPHY: PETER MARLOW



Eminem: don't hold the Yayo

Everybody say 'Yayo!'

EMINEM LEADS THE CAMPAIGN FOR THE RELEASE OF 50 CENT ASSOCIATE TONY YAYO

Eminem is spearheading a campaign for the release from jail of **Tony Yayo**.

Yayo, real name **Jean Bernard**, is one of **50 Cent**'s closest associates and a member of his rap crew, **G-Unit**. The pair were among those arrested outside a pre-New Year's Eve event at the Copacabana nightclub in Manhattan (December 31). Police claimed to have discovered two guns in the car in which they were all travelling.

While 50 and the others were subsequently released on bail, Yayo remains behind bars due to an outstanding warrant for his arrest in nearby Queens.

As a result, T-shirts with the slogan 'Free Yayo' have been printed up by his supporters, getting worldwide exposure when Eminem chose to wear one at the recent Grammy Awards.

In other 50 Cent news, the rapper, who released his single 'In Da Club' last Monday (March 10), is also set to release a DVD in April, which will feature a selection of live footage, promo videos and backstage footage.

Meanwhile, Eminem is back in the studio, helping out on the debut album by **Obie Trice**, and is also thought to be heavily involved with the forthcoming record from **D12**. He visits the UK in June appearing at a number of dates on the Anger Management tour.

Tony Yayo: in da prison

T-shirts with the slogan 'Free Yayo' have been printed and Eminem wore one at the Grammys

Michael Moore directs SOAD video

Controversial documentary film-maker **Michael Moore** has directed **System Of A Down**'s new video.

Moore, famed for films such as *Bowling For Columbine* and *Roger & Me*, has directed the video for 'Boom!', taken from the band's latest release 'Steal This Album!'.

The video focuses on the Los Angeles peace rally that took place on February 15, which the band had urged fans to attend on their website. The docu-video shows the band, armed with digital cameras, interacting with and interviewing members of the crowd.

"It was really cool walking up to people and asking them, 'What's the overwhelming emotion that brought you here today? Why did you feel you had to be here?', and just seeing people tell their stories," frontman **Serj Tankian** revealed on MTV, adding,

"We didn't think that the media has really portrayed the enormous aspect and the beauty of people on the street voicing their opinion."

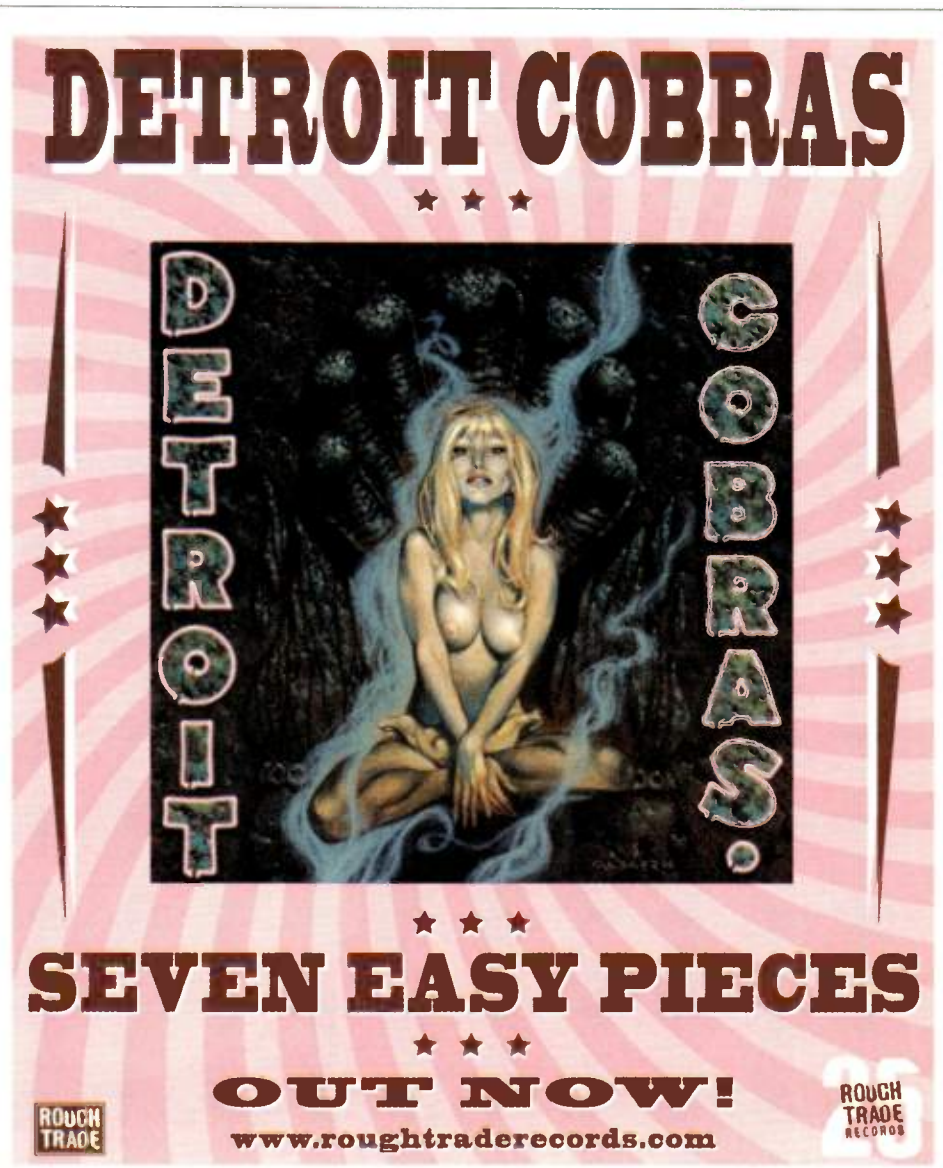
Michael Moore: steal a look at his SOAD video

Moore, who has previously directed videos for fellow political activists **Rage Against The Machine**, has also used footage from the other rallies taking place around the world on the same day, in locations including San Francisco and Hyde Park in London. The video, which is currently in postproduction, may also contain animation sequences.

Though the focus of 'Boom!' remains the injustice of the money spent on weapons while children die of starvation, Tankian insists that the video itself is not a political statement.

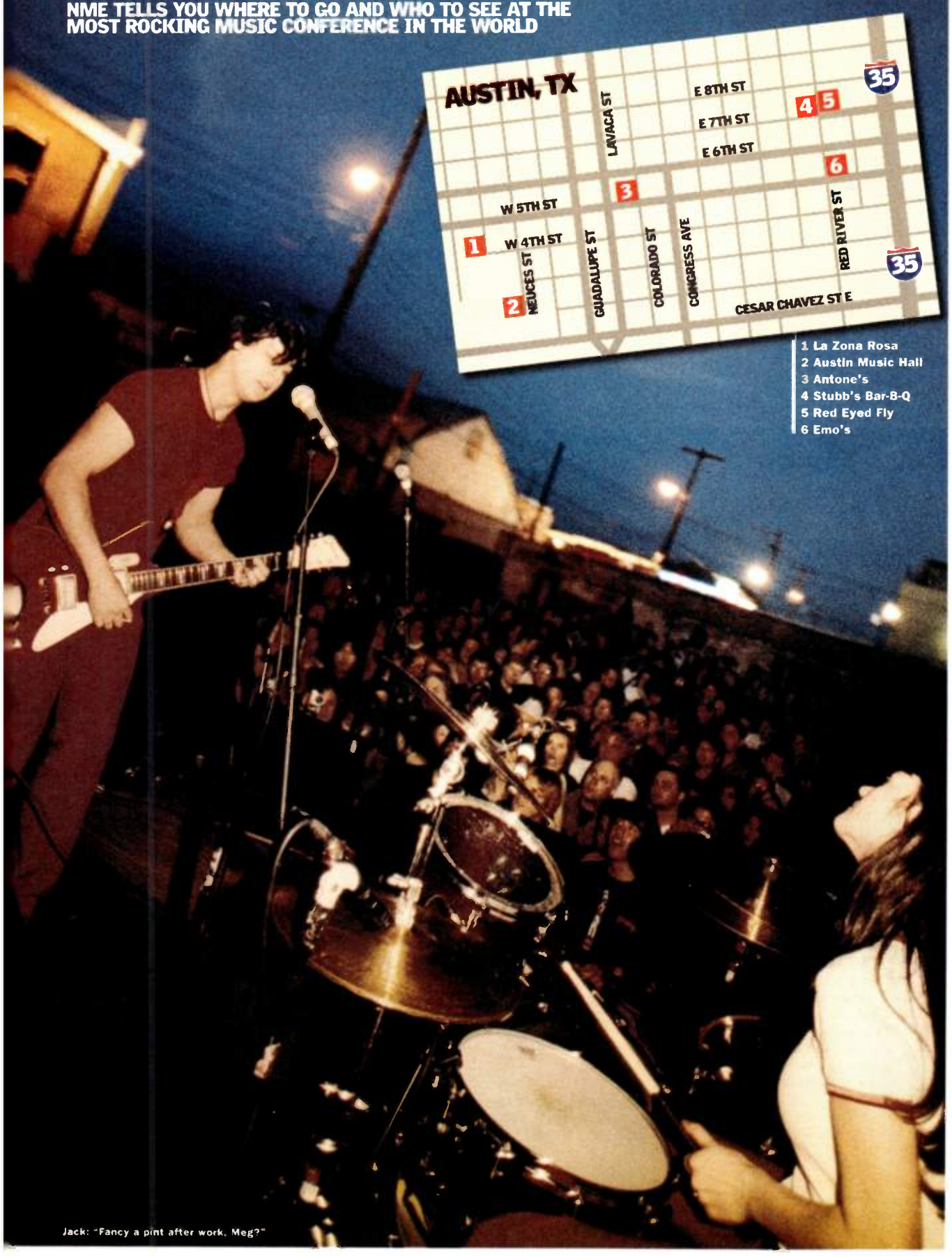
"It's not even about politics to me," he said. "It's about the beauty of human life and it's about telling people they can make a difference – that it's our decision as Americans to decide whether to go to war or not and not someone else's."

PHOTOGRAPHY: GETTY NEWS/SACHA WALDMAN/INTERSCOPE



SXSW: the insider's guide

NME TELLS YOU WHERE TO GO AND WHO TO SEE AT THE MOST ROCKING MUSIC CONFERENCE IN THE WORLD



Jack: "Fancy a pint after work, Meg?"

"Fuck!

March 12 in Austin, Texas sees the start of **South By Southwest** (**SXSW**), the biggest and best new music conference anywhere in the world. Established in 1987 as a showcase for local bands, SXSW now throws up brilliant new bands from around the world on an annual basis. In 2001, it was where we realised the trouser-arousing potential of **The White Stripes**. Last year, we were slayed by **The Datsuns**, **The Polyphonic Spree** and **Yeah Yeah Yeahs**. Even **Coldplay** launched themselves on America here.

This year it's set to be more exciting than ever. As well as UK bands like **Idlewild**, **The Coral** and **The Eighties Matchbox B-Line Disaster** playing live, there are a load of new bands record companies are queueing up to hand out blank cheques to. Unsigned bands like New York punk-funkers **The Rapture**, Interpol-a-like Canadians **The Stills** and skinny nu-wave New Yorkers **Stellastarr***.

We'll also get our first look at some of the most talked-about bands of the past six months – **Rooney**, **The Black Keys** and the Jack White-produced **Whirlwind Heat**.

So what's it actually like?

Just 120 miles from the Alamo (scene of **Ozzy Osbourne**'s infamous 1982 piss crime), Austin's a university town with plenty of parkland, a lake and a long-standing underground music scene. A young **Bill Hicks** had his bachelor pad here. It's pretty warm this time of year, usually somewhere in the mid-20s. Think Glastonbury with sidewalks.

There'll be loads of afternoon barbecues (look for ones bribing you with free food and booze) disguised as band showcases, so the gigs at night will be full of pale indie types sunburned to a cinder. Take sun-cream. There are over 1,000 bands playing in over 50 venues all over town so hunt out the ones which are guaranteed to have the *crème de la rock*: **La Zona Rosa**, **Austin Music Hall**, **Antone's**, **Stubb's Bar-B-Q**, **Red Eyed Fly** and **Emo's**.

THE FIVE MOST RIDICULOUSLY NAMED BANDS AT SXSW

ALABAMA THUNDERPUSSY
(Richmond, Virginia)

DJ Jester The Filipino Fist & The Supa Brotha Scientists
(San Antonio, Texas)

THE TREMOLO BEER GUT
(Copenhagen, Denmark)

The Telepathic Butterflies
(Winnipeg, Canada)

SLOBBERBONE
(Denton, Texas)

Texan Tim DeLaughter's SXSW dos and don'ts

DO EAT AT THUNDERBIRDS BURRITO SHOP AND STUBB'S BAR-B-Q
"Thunderbirds make these enormous, two-pound burritos that are great... Stubb's Bar-B-Q is a world-famous joint where bands play. This year **The Polyphonic Spree**, **Supergrass** and **The Coral** are all playing there. On Sundays they have a fantastic gospel band that play there and you can sit eating your food looking over the balcony at these gospel guys getting down."

DO BE ON TIME
"'Cos the organisers are real strict on the times."

DON'T GET ARRESTED IN TEXAS
"You'll miss a lot of shows and you'll be in a jail cell with piss everywhere. One time I stole a golf cart at the State Fair in Texas and I was driving it around posing as a worker going to each of the concession stands asking if they needed anything. I was getting chased by police on another golf cart! It was quite a scene. Was I drunk? Yeah, I'd had a few."

TEXT: IMRAN AHMED/VICKY DAVIDSON PHOTOGRAPHY: STEVE GULLICK/PA/ANGELA LUBRANO/PHIL WALLIS/ANDY WILLSHER/SANNA CHARLES/PIETER M VAN HATTEM

Did you see that?"

Highs and lows of previous SXSWs

THE WHITE STRIPES ARRIVE (2001)

Before the *Mirror* called them "blunk rock", before they were on the cover of *NME*, The White Stripes played a tiny show at SXSW venue Room 710. It was the launchpad for everything that followed. Publicist Lewis Jamieson was one of the lucky few to get in. "It was like, 'What the fuck is this?!' The vibe, the energy coming off them was amazing."

...And they will remember them for their trail of gob

...AND YOU WILL KNOW US BY THE TRAIL OF DEAD ARE BANNED FOR LIFE (2001)

Austin natives ...And You Will Know Us By The Trail Of Dead were banned for life from playing live in the city (although organisers have recently had a change of heart) after wrecking the Red Eyed Fly venue just four songs into their set in 2001. The stage-trashing (which began after the band's bass drum broke) saw the faulty drum heaved out the side of the tarpaulin-covered stage, hurtling down an embankment outside. Legend has it that the drum hit either a hippy or the irate venue owner's car. Frontman Jason Reece proceeded to take a sharp instrument to some beer banners hung around the stage and pulled them down to riotous cheers.

THE ICARUS LINE ROB STEVIE RAY VAUGHAN'S GUITAR (2002)

Mid-way through manic rock'n'rollers The Icarus Line's set at Austin's Hard Rock Café, guitarist Aaron North smashed a glass case containing deceased Texan blues revivalist Stevie Ray Vaughan's guitar and proceeded to try to plug it in. The band were promptly chased out of the venue and were banned from ever setting foot in it again.

The Icarus Line: ah, here come the Stevie Ray Vaughan fans

THE POLYPHONIC SPREE TAKE WATERLOO RECORDS STORE (2002)

Tim DeLaughter: "We actually played six shows, people kept asking us to play and before we knew it we'd played six times at SXSW. We were all over the store because only four of us could fit on the stage. Basically the whole back of Waterloo Records was packed with The Polyphonic Spree *(then numbering 23)*. And we played it and it was a fantastic show... they gave us a standing ovation."

The Polyphonic Spree: getting down to brass tracks

FIVE BANDS TO WATCH THIS YEAR

THE STILLS

(Momo's, March 15)

From Montreal, Canada but now based in New York (where else?), The Stills' trembly '80s rock (*à la* The Smiths) has seen them declared Interpol's favourite band and earned them opening slots with some of the coolest bands on the planet (Yeah Yeah Yeahs, The Rapture). Hugeness beckons.

Could be the new: Interpol

ROONEY

(Iron Cactus, March 14)

A snappy-dressing nu-wave five-piece from LA. According to different reports they sound like everyone from The Beatles to Blur and The Strokes. Since signing to Geffen a year ago Rooney have toured the US with the latter and Weezer. Expect an album in the summer.

Could be the new: The Strokes

THE BLACK KEYS

(Antone's, March 14)

Fundamentalist blues from Akron, Ohio. Last year's 'The Big Come Up' saw them get a deal with Epitaph Records. The new material they're set to debut at SXSW is rumoured to be even better.

Could be the new: The White Stripes

STELLASTARR*

(Hard Rock Café, March 12)

Since they released their spiky nu-wave debut EP 'Somewhere Across Forever' (Tiswas), the signatures of these three guys/one girl graduates of Brooklyn's Pratt Institute art school have been hugely sought after. Check out frontman Shawn Christensen's brilliant portraits on *www.shawnyboy.com*. Expect a single via Polydor in the UK soon.

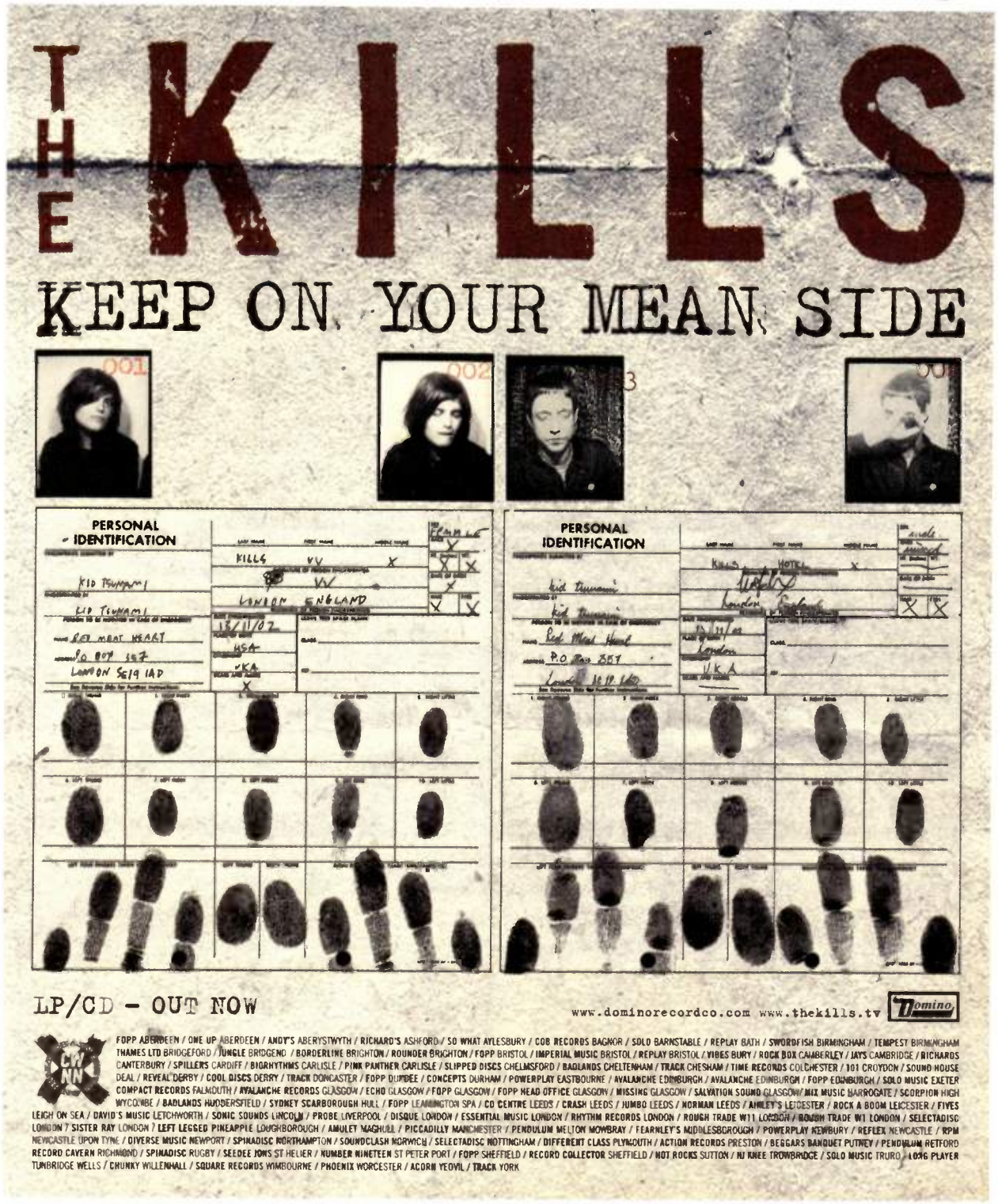
Could be the new: The Cure

THE RAPTURE

(La Zona Rosa, March 13)

They've made one of the albums of the year with the punk-funk classic 'Echoes' – but haven't got a record company to release it for them. There'll be many suits keen to remedy that situation at SXSW.

Could be the new: Happy Mondays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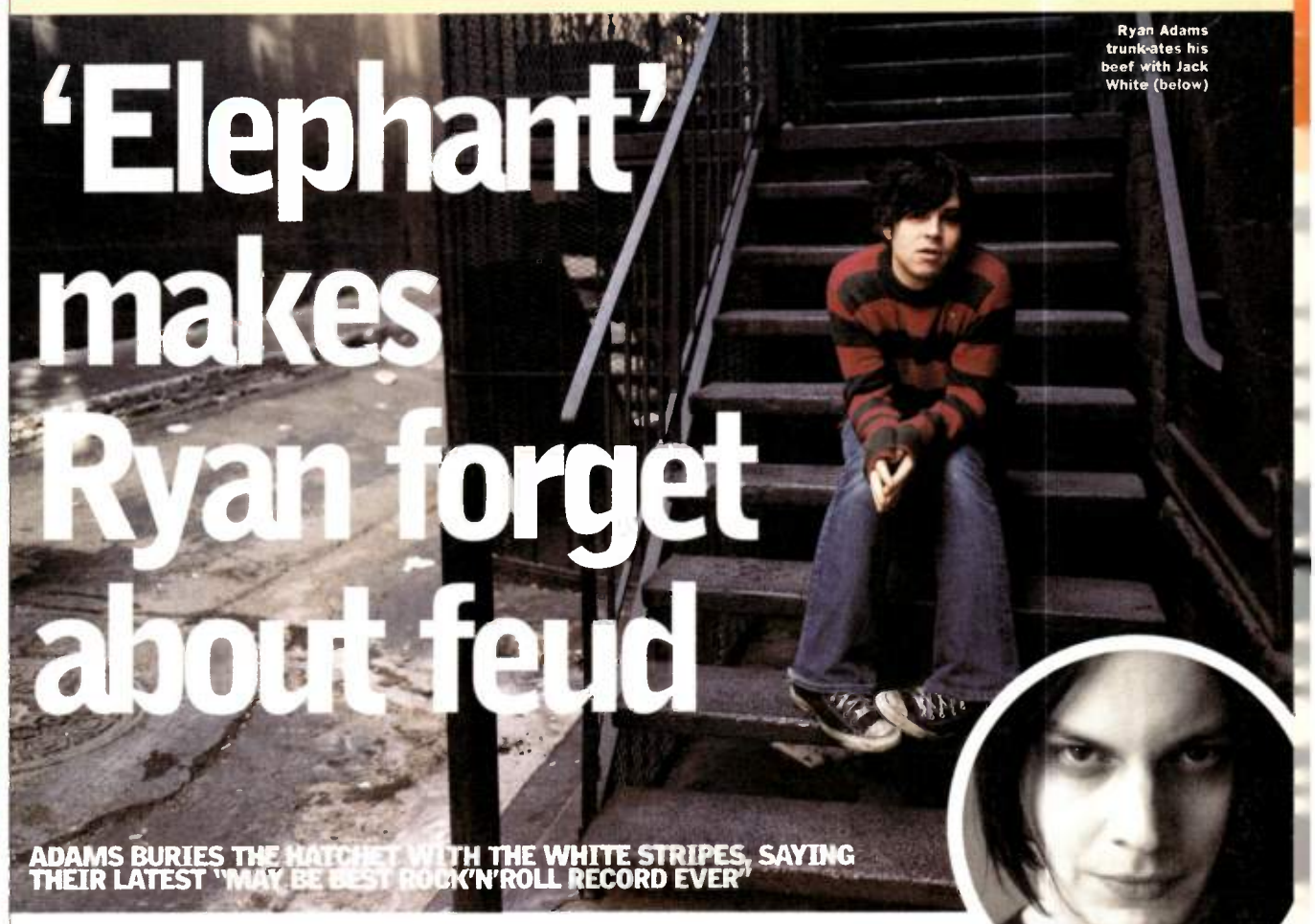
'Elephant' makes Ryan forget about feud



Ryan Adams trunk-ates his beef with Jack White (below)

ADAMS BURIES THE HATCHET WITH THE WHITE STRIPES, SAYING THEIR LATEST "MAY BE BEST ROCK'N'ROLL RECORD EVER"

Ryan Adams, *NME*'s Best Solo Artist of last year, has brought the curtain down on his feud with **The White Stripes**, declaring that their new album 'Elephant' "may be the best rock'n'roll record ever made".

Adams had been involved in a spat with the Stripes, labelling **Jack White** a "little girl" and a "fucking ponce" in *NME*. The feud began when Adams heard White had written an online message complaining about lyrical changes Adams had made to his covers of Stripes songs during his gigs.

Now, it looks as though relations have thawed. Writing on his own website's messageboard, Adams said: "*(The White Stripes)* record may be the best rock'n'roll record ever made. No shit. I am so jealous of that guy. He is so tuned in, it's just incredible his gift. Motherf——er knows rock'n'roll like sugar knows ice cream."

Adams has also revealed that his new album is "like The Jesus And Mary Chain or The Cure's 'Disintegration'". Posting an online message from his studio in LA, he said: "This record screams and moans a little more *(than the previous ones)*. It's kind of like there's a lot more fucking in this record and a lot less kissing...

"Motherf——er knows rock'n'roll like sugar knows ice cream" Ryan on Jack

I don't feel like making any more goddamn folk records, or country records or country-rock sounding things and I don't even really feel like making solo records any more after this anyway."

He is due to wrap up final mixes this week. The album will feature his cover of Oasis' 'Wonderwall', which Adams was due to perform at the recent *NME* Carling Awards until he had to pull out with an ear infection.

"Here's a list of some songs on my new album," he wrote, posting the following list:

1 'The Shadowlands'
2 'Black Clouds'
3 'Please Do Not Let Me Go'
4 'World War 24'
5 'Political Scientist'
6 'Afraid Not Scared'
7 'This House Is Not For Sale'
8 'Avalanche'
9 'I See Monsters'
10 'Thank You Louise'
11 'Anybody Wanna Take Me Home?'
12 'Wonderwall'
13 'My Blue Manhattan'
14 'Chelsea Nights'

"Not in that order and there's six more being mixed as well for the final cut and the final decision and for B-sides, but like anything I ever do, it could change at any time. But I'm feeling these tunes pretty hard. That's really all I can say about it now," he concluded.

There is no release date for the currently untitled album, though it's anticipated that it will appear by early summer.

PHOTOGRAPHY: COLIN LANE/DEAN CHALKLEY

Stripes vinyl LP promo appears on Ebay

Copies of **The White Stripes**' forthcoming album 'Elephant' are retailing on Ebay for £150.

At least one of the vinyl-only promotional copies appeared on the online auction site last week. The album, not due for release until the end of March, was sent out to US and British journalists for review. Ebay's vendor was based in the US.

However, within a day the album was removed. It is unclear if the band's US label V2 insisted on its removal or if the record was sold.

"If it was a UK version of the album, we would have encouraged Ebay to take it down," said a spokesperson for the Stripes' UK label XL.

It was thought that the album would become a collector's item, though the price has taken industry watchers by surprise.

Win rare Stripes seven-inch!

Fancy owning a very rare piece of White Stripes merchandise on vinyl – just the way Jack wants you to hear it? Fancy having it in your hands without having to duck and dive your way through Ebay?

On April 6, one week after the album 'Elephant' is released, 'Seven Nation Army' will be out as a single.

***NME* has managed to lay its hands on five, limited-edition, radio-only seven-inch vinyl promos of the single. On the flip, Meg sings 'Cold, Cold Night', which will not appear on the finished single.**

For a chance to win one of these collector's items, all you have to do is send your name and address to *NME* at the usual address on a card marked 'The White Stripes wear red'.

Usual competition rules apply.

Avril sparks T-shirt frenzy

Avril Lavigne: a big fan of tools, apparently

A small hardware shop in Napanee, Ontario is laughing all the way to the bank after an unlikely celebrity endorsement from **Avril Lavigne**.

The new queen of grunge wore an eight-year-old Napanee Home Hardware T-shirt on several high-profile TV appearances, including *Saturday Night Live*, prompting a flurry of eager fans to call the shop in her hometown, desperate to get their hands on one of the tops.

A representative from Lavigne's camp tells *NME*: "It's just a tiny hardware shop in her local area and since she started wearing the shirt, the shop has had thousands of calls and the demand is overwhelming.

"The shop has had so many orders over the past few weeks, it can't keep up," the representative added.

Proud locals in Napanee – which has a population of 5,000 – recently held a public lottery for tickets to a party in celebration of Avril's five nominations for the Grammys last month.

The 650 people-strong event took place in the high school gym. Food was laid on with giant TV screens, though they were left disappointed when she walked away empty-handed.

WIN! A HOME HARDWARE T-SHIRT

***NME* has a special treat for all those Avril Lavigne fans. We've got a signed drum skin, T-shirt, album, pair of gig tickets and three runners-up win a pair of tickets to a show of their choice.**

To enter, see full details on *NME.COM*.

Metallica's James Hetfield: "I'm looking forward to the Leeds festival *this* much"

Leeds festival applies for two licences

ORGANISERS SUBMIT APPLICATIONS FOR TWO VENUES FOLLOWING LAST YEAR'S VIOLENCE

Leeds festival organisers are applying for two different licences in Yorkshire in an attempt to secure the long-term future of the event.

Last year's festival at Temple Newsam ended in violence when teenagers went on the rampage, setting fire to toilet blocks and destroying part of the campsite. Last month eight people who admitted to taking part were sentenced to community service orders ranging from 130 to 240 hours, as well as being ordered to pay compensation for their actions.

Festival organiser Melvin Benn has told *NME* that this year an application has also been submitted for nearby Bramham Park, so that if some local residents get their way and the licence is refused for Temple Newsam, the festival will remain in the Leeds area. The second proposed venue is a country estate approximately ten miles northeast of Leeds.

"I've got to be very hopeful that we can make the festival happen again."
Organiser Melvin Benn

"I've got to be very hopeful about it," Benn told *NME* of the future for the Leeds festival at Temple Newsam. "I've submitted an application I think is very comprehensive and very strong, and I've got to be very hopeful that we can make the festival happen again."

Benn said that a decision could come as early as the end of March, and that he was "pleased" with the recent prosecutions.

He continued: "Overall, I have to be pleased that something's happened because *(violence)* does potentially destroy the future of the festival.

"People's individual lives could be ruined because of it, as well as the future of the festival.

"Most of the people prosecuted were undergraduates, presumably with promising lives in front of them, and this really could've destroyed their lives and may well already be doing so."

This year's event is scheduled for the August Bank Holiday weekend (August 22-24). **Metallica** have announced they will headline, while **Blur** are rumoured to be in the running to close another day at the festival.

Libertines cancel European tour

Carl Barât: he could do with giving up the fags, for a start

PHOTOGRAPHY: WIRE IMAGE/DAVID ELLIS

The Libertines were forced to cancel their entire European tour due to "illness" last week (February 27).

The group, who were due to go to mainland Europe for shows throughout March, pulled the gigs on the eve of their opening show in Hamburg.

A statement from the band read: "The Libertines have had to cancel their European tour, due to illness. On the afternoon of Thursday February 27 in Hamburg, vocalist and guitarist Carl Barât was diagnosed by a doctor as having bronchial pneumonia and ordered not to perform and to cancel the rest of the European tour.

"The Libertines are absolutely devastated and apologise to all their fans for the cancellation. All efforts have been made to complete the tour, however, the band have been advised that further strain on Barât's voice could cause permanent damage."

Carl added: 'We had just completed a sell-out tour in the UK and were very excited about returning to Germany and France. I had been feeling ill for the last week and by the time we arrived in Hamburg I couldn't talk. I am very sorry for the people who were coming to see us and for everyone working on the tour. I can't wait to reschedule the dates."

Refunds will be available from the point of purchase. The band plan to reschedule all shows in the near future.

Carl was last spotted by *NME* giving his vocal cords a much-needed rest at the aftershow bash for the *Live Forever* film at London's Atlantic Bar & Grill on Monday (March 3).

beautiful new album
Ooberman
Hey Petrunko
"Just gets better and better. Buy, definitely." Sunday Telegraph
"The most exciting thing to happen to British music in far too long" TINTV
"Ace.14 lush, lavish micro-symphonies... bottomless beauty" Logo
WWW.OOBERMAN.COM

NEW RELEASES FROM CARGO DISTRIBUTION

TY COBB – 7Y CO66
ABSTRACT DRAGON

Ty Cobb are the first band to have a release on Black Rebel Motorcycle Club's label Abstract Dragon and they recently supported BRMC on the U.K. tour. This duo consisting of Ryan and Paul Cobb combine Guided By Voices, John Lennon and Jesus & Mary Chain inspired twisted pop. 4 track E.P. available now.

THE SIGHTS – GOT WHAT WE WANT
SWEET NOTHING

"The Coolest and most accomplished rock 'n' roll to come out of Detroit since "White Blood Cells"" – 8/10 NME. Last months near sell out UK tour proving the point!! A reissue of their debut "Are You Green?" due soon on Sweet Nothing.

OOBERMAN - HEY, PETRUNKO
ROTODISC

Excellent second album featuring the new single "first day of the holidays" and 14 other new songs.The CD features a bonus documentary film as well as the videos for the last 3 singles.

SONGS: OHIA – THE MAGNOLIA ELECTRIC CO SECRETLY CANADIAN

Brand new studio album from Jason Molina and Co, recorded live, in its entirety at the hands of Steve Albini. This is, by far, the strongest Songs: Ohia album to date, classic songwriting that lies at the crossroads of working class rock, white soul, swamp rock and outlaw country. Out now on LP and CD.

ANGELS OF LIGHT – EVERYTHING IS GOOD HERE YOUNG GOD

The third album from MICHAEL GIRA's post-SWANS tour de force ANGELS OF LIGHT. A stunning collection of songs that move from sparse to excessive, from quiet to loud, from delicate to insane, based around acoustic guitar and voice, and then meatily fleshed-out with a vast array of instrumentation. Out now on CD

JR EWING – RIDE PARANOIA
G.S.L.

J.R.Ewing are five restless young men from Oslo, Norway. Comparable to bands like Drive Like Jehu, Antioch Arrow, the Who, Shellac etc with an updated, technically minded twist! This is their second album, their first for GSL. Out now on LP and CD

DAMIEN JURADO – WHERE SHALL YOU TAKE ME? SECRETLY CANADIAN

This is Jurado's fifth solo offering, his first for Secretly Canadian, and is a beautiful collection of ten Raymond Carver-esque vignettes of terror and bliss in Middle America. Melding the pop of Matthew Sweet and Richard Davies with the singer / songwriting talent of Phil Ochs. Out Now on LP and CD

THE CLONE DEFECTS – SHAPES OF VENUS IN THE RED

The Clone Defects are rock and roll to the core, foul-mouthed, dirty, alcohol-fuelled aggression that rightfully blasts out of the hi-fi at a pill party!! This is their second full length! Mixing up glam rock, 70s power pop, Killed By Death style punk and some real insanity! Out now on LP and CD

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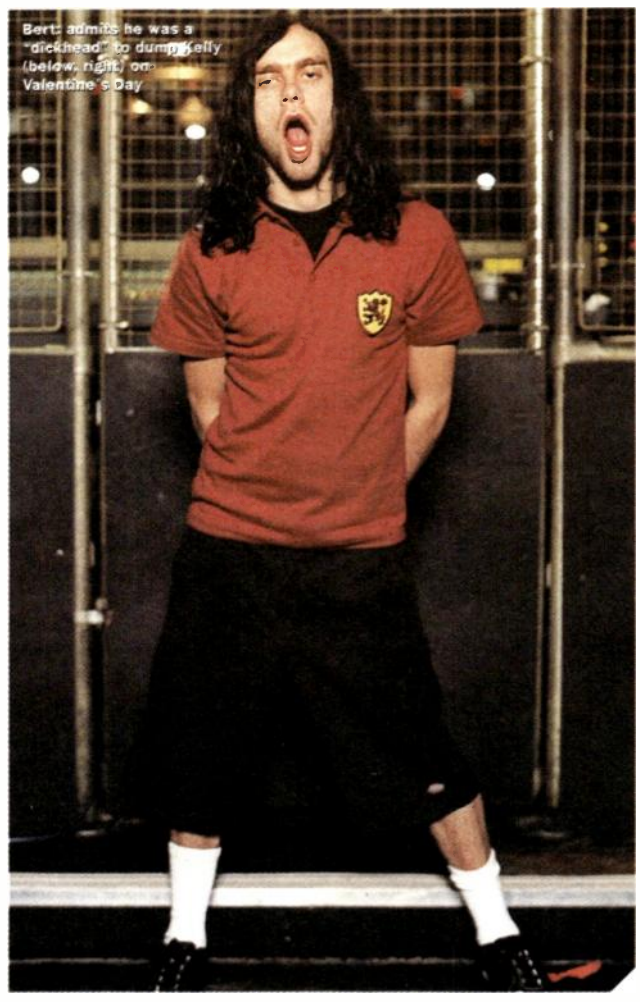
Bert dumped Kelly to save his band


Bert: admits he was a "dickhead" to dump Kelly (below, right) on Valentine's Day

THE USED'S FRONTMAN HAD TO CHOOSE BETWEEN THE DAUGHTER OF DARKNESS AND HIS BANDMATES

Kelly Osbourne's ex-boyfriend **Bert McCracken** dumped her to save his band, *NME* can reveal.

Speaking last week before the band jetted off to Germany for a series of shows, **The Used**'s guitarist **Quinn Allman** revealed the celebrity spotlight that focused on the couple put the band under too much pressure.

"I can't say that Bert's relationship with Kelly hasn't hurt. We worked for a long time at this but, as soon as she came into the picture, people put two and two together and that's how we became known – it was Ozzy's little brat who was getting all the attention, not our music."

He continued: "Ultimately it was never going to destroy the band. Sometimes everything's like a soap opera, but the bad doesn't always cancel out the good and we're pretty grounded.

"We sacrificed a lot – we really did. We used to walk everywhere for years just so we'd have extra money for food.

"You know, music has always been the most important thing to us, we weren't dicks who just wanted to be big, we wanted to just play our music and we couldn't give a shit about taking off."

Last week Bert admitted that part of him still regretted his decision to dump Kelly and that he was a "dickhead" to break up with her on Valentine's Day.

But Ozzy's daughter told *NME* that she "couldn't give two shits about him" any more.

Meanwhile, Kelly is set to star in two TV commercials for Doritos along with her live band.

"That's how we became known – it was Ozzy's little brat who was getting all the attention, not our music" Quinn Allman, The Used

Stereophonics make 'Come Back'

Stereophonics' new album 'You Gotta Go There To Come Back' is due for release on May 19.

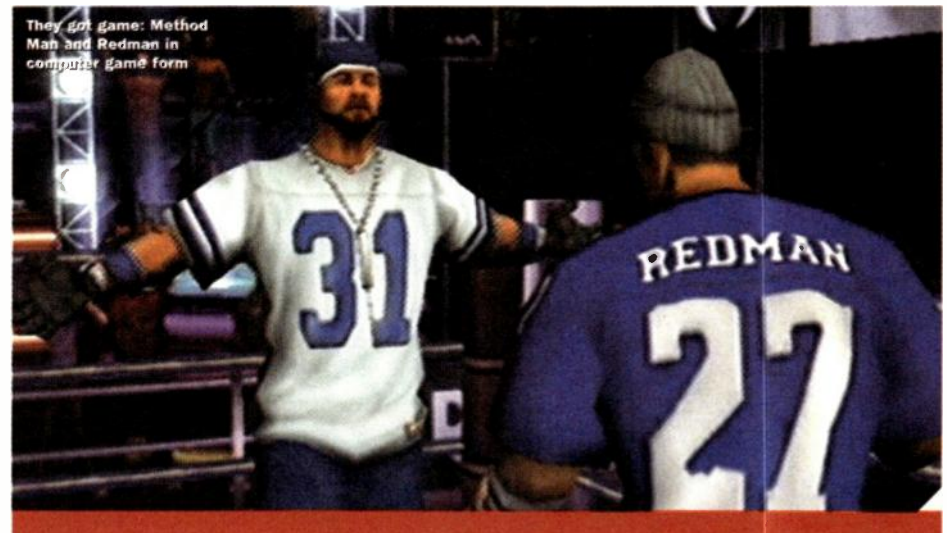
The record, the band's fourth, was produced by frontman **Kelly Jones**, assisted by **Jim Lowe**. Lowe has previously worked with Feeder and The Black Crowes.

Jones: LP is "all over the fucking place"

The first single will be 'Madame Helga', due out May 5.

Jones said: "There's probably about three songs on there which are similar to the single, like a Sly And The Family Stone, glam rock kind of thing.

"A couple are a bit like Massive Attack, with more electronic sounds. So it's really all over the fucking place."



They got game: Method Man and Redman in computer game form

Def Jam stars get animated

Eminem protégé **Xzibit**, and rappers including **DMX**, **Ludacris**, **Method Man**, **Redman**, **NORE** and **Scarface** all feature in a new computer game based on legendary rap label **Def Jam**.

Def Jam Vendetta will be released for the PlayStation 2 and Nintendo GameCube on May 26 and will feature 12 famous rappers and their music.

Our exclusive shot shows Method Man and Redman squaring up for battle. Controlling a rap star, players will be challenged to test their skills through an underground fight club circuit, with each rapper fighting with their own signature specials and taunts.

Songs on the game's soundtrack include Public Enemy's 'Fight The Power', Redman's 'Smash Sumthin'' and DMX's 'Party Up (Up In Here)'.

PHOTOGRAPHY: SAM JONES/RETNA/GLOBE LINK/PHIL WALLIS

Audience members just couldn't get close enough to the band

Chaos at Jet's first UK gig

MELBOURNE BAND CAN'T BELIEVE "INSANE" REACTION FROM AUDIENCE AT NOTTINGHAM GIG

Aussie rockers **Jet** caused mayhem at their first ever UK show in Nottingham last week (March 5).

The Melbourne-based four-piece were so enthusiastically received when they played at the Social that they were forced to stop their set on several occasions.

Bass player **Mark Wilson** told *NME*: "It was fucking mad, the place was packed and they were going insane, people falling on the stage and nearly knocking me over. It was complete insanity.

"We've never had a response like that ever, anywhere. People were screaming along to songs we haven't even released here yet. They don't go mad like that at home. It was complete rock'n'roll."

Wilson added that it was "good to prove themselves onstage and show that it isn't just hype".

As well as the Nottingham date, Jet played in Bristol and at London's Barfly @ The Monarch.

Wilson told *NME* that the band, who recently supported **The Rolling Stones** on several dates of the Australian jaunt of their Forty Licks tour, prefer playing in smaller venues.

He said: "It was great playing with the Stones, it was a really good experience, but large arenas are just so big and impersonal.

"We like the smaller ones where there's more of a buzz and people are there to see us."

He added: "The Stones are cool though. We hung out with them a bit. Ronnie and Charlie were always dropping into our dressing room for a chat. It was just really rock'n'roll."

Wilson also revealed the group intend to release their 12-inch EP 'Dirtysweet' in the UK in April, and their LP – which may be called 'Jetborn' – in September.

"They don't go mad like that at home. It was complete rock'n'roll"
Bassist Mark Wilson

Who is mystery bluesman Bob Log?

A mysterious helmet-wearing bluesman who counts **BRMC**, **The BellRays** and the legendary **Tom Waits** among his friends and fans is causing palpitations in the music industry as many try to work out his true identity.

His name is **Bob Log III** and he is a one-man band, reputedly hailing from Tucson, Arizona. He performs dirty old-school blues with titles including 'Boob Scotch', 'Drunk Stripper' and 'Wag Your Tail Like A Dog In Back Of A Truck'. He also claims to have lost a hand when a child, only to have it replaced with a monkey paw – which encourages his style of guitar playing. His face is always obscured by a helmet with his visor pulled down.

Rumours have started to circulate that he is anyone from Tom Waits to one of **The Strokes**.

"He's Bob Log, an enigma," a spokesperson told *NME*. "He's not one of The Strokes. None of them have monkey paws."

"It's just the loudest, strangest stuff you've ever heard," said Waits. "You don't understand one word he's saying. I like people who glue macaroni on to a piece of cardboard and paint it gold. That's what I aspire to basically."

His new album 'Log Bomb' is released through Fat Possum on April 28. He will arrive in the UK in early May when interested parties can get a closer look and try to uncover exactly who he is.

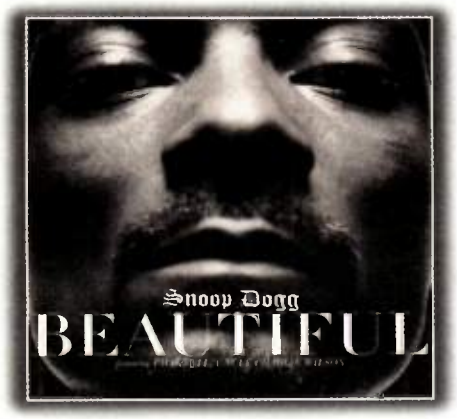
Is it Tom Waits under the visor? Or one of The Strokes?

new singles

2xCD&7" 99p EACH

RELEASED 17TH MARCH

THE D4 - LADIES MAN
New Zealand four piece The D4 release Ladies Man, the third single to be taken from the rock monster of an album 6 Twenty. Available on 2xCD and 7", all backed with bonus tracks including live versions of Invader Ace on CD1 and Pirate Love on CD2.



CD&12" £2.99 EACH

RELEASED 24TH MARCH

SNOOP DOGG - BEAUTIFUL
Beautiful is the second single to be lifted from Snoop's return to form album Paid Tha Cost To Be Da Boss. With production from the infallible Neptunes, the single is available on enhanced CD and 12". Featuring Pharrell Williams and Uncle Charlie Wilson.

buy now: www.hmv.co.uk

Titles and prices are subject to availability while stocks last at participating stores/on-line.

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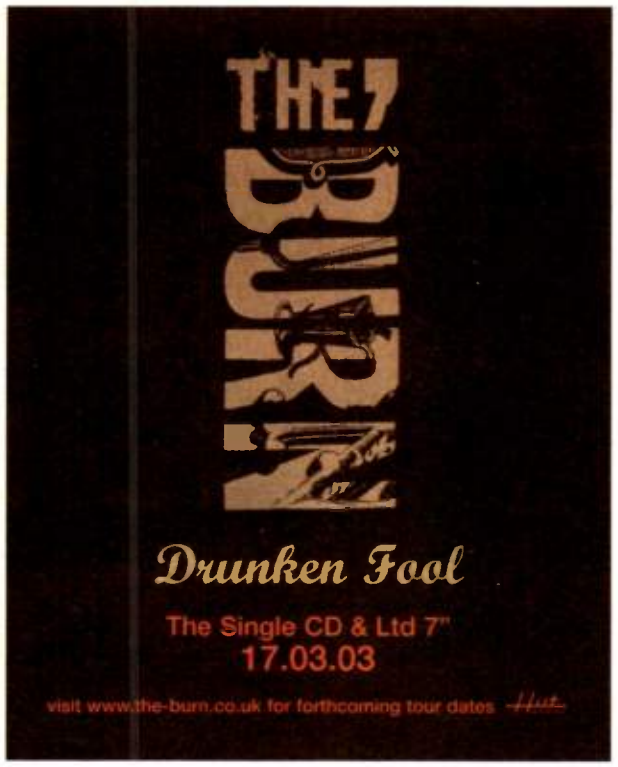

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CD & 12 FEATURE THE SEVENTEEN SLAM REMIX
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MARCH 10
LIVE IN MARCH
16 PORTSMOUTH Wedgewood Rooms 17 LEEDS Metro
18 OXFORD Brookes University 20 LONDON Electric Ballroom
21 BIRMINGHAM Academy 22 BRISTOL Academy 24 SHEFFIELD Leadmill
25 MANCHESTER MMU 26 BRIGHTON Concorde 2
28 ABERDEEN Lemon Tree 29 GLASGOW QMU

NEW BAND NEWS

Bandits take over Oasis' studio!

IT'S OK – THE GALLAGHERS INVITED THE SCOUSERS TO RECORD THEIR DEBUT ALBUM THERE

Noel and **Liam Gallagher**'s latest drinking buddies, **The Bandits** have told *NME* about the surreal experience of recording their debut LP at **Oasis**' studio.

The Liverpool sextet are currently holed up in Noel's studio near his High Wycombe home, where Oasis have recorded a number of their biggest hits. Noel, a huge fan of the group after inviting them to support Oasis on tour, is letting the band use his studio and equipment for free and has even been popping in occasionally to get pissed with them!

"We're getting close to the end now," guitarist and songwriter **Gary Bandit** told *NME*. "We've got 16 songs down, about another two weeks of recording and we're finish."

Gary added that recording in Oasis' studio had been bizarre. "There's all pictures on the wall and gold discs," he enthused. "There's every guitar in the world and every amp. He's left us to our own devices, he's said, 'Use what you want.' Noel came down last night and had a few beers. We went out for a few with Liam the other night as well. We're going to play the album to them soon!"

Currently untitled, The Bandits' eagerly-awaited debut album is due in the summer.

The Stills shake up Camden

The Stills caused an A&R frenzy when they played their first London show at the Camden Dublin Castle last week (March 4).

The five-piece created a huge buzz for the sold-out gig with a performance that was part Interpol, part Duran Duran.

The band look set for bigger things when they perform at the South By Southwest music conference in Austin, Texas which kicks off this week (March 12).

WHAT'S ON THE NME STEREO?

Yeah Yeah Yeahs
A Date With The Night
(Polydor)
Squawk'n'roll from the YYYs' brilliant debut LP 'Fever To Tell'.

The Stills
Still In Love Song
(white label)
From Montreal via New York, The Stills' fab 'Still In Love Song' sounds like Radiohead covering The Cure with a bassline pinched from Blondie's 'Atomic'. Gotham has its new heroes...

Sir Mixalot
Baby Got Back (American)
1992 ode to the female posterior gets another outing on the *Jackass* soundtrack. Kinda timely, what with the J.Lo vs Kylie 'debate' and all...

Bob Log III
Boob Scotch (Fat Possum)
Helmet-wearing, monkey-pawed, slide-guitar-playing one-man blues band. He's Tom Waits' favourite and he sings about 'Boob Scotch'. Mighty.

Lil' Kim Feat Mr Cheeks
The Jump Off (Atlantic)
Timbaland goes funky minimalist with handclaps'n'horns on this Panjabi MC-flavoured party banger from Kim's new album.

Hot Hot Heat
Make Up The Breakdown LP
(B-Unique)
Chirpy, funk-flecked early-'80s-style indie album in 'gets better with every listen' shock!

DFA
Dance To The Underground
(Free with *Muzik*)
Brilliant 11-track mix CD by James Murphy and Tim Goldsworthy, aka DFA – possibly the hottest production team in the world right now and New York's princes of punk-funk. And it's free with *Muzik* magazine!

Bangkok Impact
Traveller
(Creme Organisation)
Finnish boy wonder serves up effervescent techno and fruity electroclash.

The Bug
Pressure LP
(Rephlex)
Earbleeding ragga stuff from Rephlex. Sounds a bit like rolling down Brixton Hill in a dustbin. Brilliant!

NEW BANDS IN BRIEF

Brilliant unsigned Swedish four-piece **Wired For Mono** – the Swedish Charlatans – are to tour the UK in early April. They play Aldershot West End Centre (April 4) and London Kentish Town Verge (8). Keep an eye on *Gig Guide* for more dates soon... ● Nihilistic Danish noiseniks **The Raveonettes** have announced details of a second single and UK tour. 'Beat City' (Columbia) is released this Monday (17) and the band return to the UK for dates in May. They headline Glasgow King Tut's Wah Wah Hut (May 6), Manchester University (7), Leeds Cockpit (8), Birmingham Academy (10), Portsmouth Wedgewood Rooms (11) and London WC1 ULU (12)... ● Also released this Monday, Southern Californian quintet **Something Corporate**'s debut single 'Punk Rock Princess' and **Finch**'s debut single 'Letters To You', both via Drive Thru Records... ● Manchester's **Oceansize** will release their new EP on April 14. Produced by **Chris Sheldon** (Foo Fighters, Feeder), 'One Day All This Could Be Yours' is released via Beggars Banquet...

PHOTOGRAPHY: MARK ELBECK/SANNA CHARLES/GLOBELINK

YOU LUCKY BUGGERS!

Ever wondered who the lucky people are who win all the cool stuff that *NME* gives away, week in, week out? Well, from now on we will show you! These are just a few winners from the last few weeks...

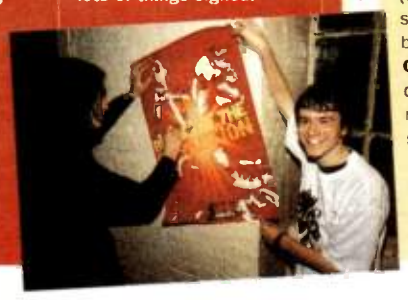
Competition: To win VIP tickets for the premiere and after-party of Britpop movie *Live Forever*
Winner: Tracey Noon, 18, from Kingsbury, London
How does it feel to have won?
"Ohmygodohmygodohmygodohmygod... *(repeat ad nauseum)*. I've never won anything ever before, this is so cool!"
Was the film good?
"It was really funny, but there wasn't enough Suede in it for my liking."
Spotted any celebs?
"Darius seems to be absolutely everywhere, I think I've also seen the guy from Liberty X. Do Wonderwall *(the Oasis tribute band)* count? My friend Beanie's nabbed their tambourine for a souvenir!"

Competition: To win tickets for Steve-O's Don't Try This At Home tour and copies copy of the *Don't Try This At Home* DVD
Winners: J Blackley, London; E Tully, Telford; D Adair, Warrington; P Ingram, Newcastle; J Gargan, Northumberland; K Peppiat, Derby; S Antcliff, Hull; K Fung, London; M Newton, Leicester; M Scott, Suffolk
How was the show?
John Blackley: "It was super, smashing, great! You can't argue with a free night out!"

Competition: To win a Harman DVD player – as used by Supergrass
Winner: Sarah Briggs, 22, Kent
How do you feel being the chosen one?
"I'm very surprised I actually won. I need never go out again, except to spend my dole money renting DVDs!"

Competition: To win an exclusive Ian Curtis 'Genius' mosaic from the film *24 Hour Party People*
Winner: John Park, 28, Middlesex
Where are you going to hang the mosaic? "I've no idea where I'm going to hang it, my girlfriend is going to kill me! I'm absolutely stunned, I wasn't expecting to hear from *NME*!"
Ten runners-up prizes of a DVD of *24 Hour Party People*: B Marshall, London; D O'Callaghan, Hants; G Corbitt, Middlesbrough; J Jones, Chiswick; V Bamber, Isle Of Wight; V Holt, Reading; A Storey, N Yorks; C Williams, West Sussex; M Wilkinson, High Wycombe; M Simpson, West Yorkshire

Competition: To win tickets to every one of the *NME* Awards Shows and meet the bands
Winners: George Beleznay, from Australia who met AFI, Jo Parker, 18, from London who met Idlewild, and Kevin Dacey, 17, from St Albans who met The Datsuns
Were The Datsuns cool?
Kevin Dacey: "Couldn't meet nicer blokes! Got lots of things signed."



PHOTOGRAPHY: SANNA CHARLES/ANDY WILLSHER/MARK EILBECK/PA/JAMES LOOKER

VERBAL ABUSE

"If he'd been my kid I'd have whacked him too – he's nuts"
Sharon Osbourne won't be healing Michael Jackson's world

"We're the Dire Straits for the new millennium. I'll need a bandanna soon"
Chris Martin, start with a banana, then move onto a bandanna

"We were seeing each other for a minute, but she totally played me"
Fred Durst, unlucky in love with Britney. Good

"I opened a KFC bin once and puked my guts up. I was dry-retching for ten minutes"
Corey Taylor isn't impressed with his Zinger Tower

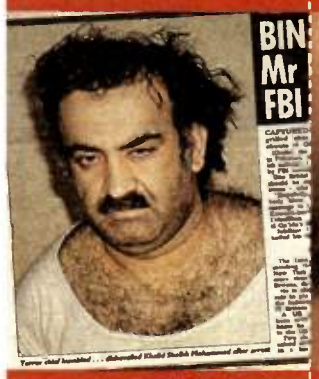
"You won't see me hanging out with Puff Daddy. Though I never refuse an invitation"
Karen O is confused – already

"You should put all the world leaders in a room, get 'em high and cut their dicks off"
It'd cure the cauliflower problem, Bert McCracken

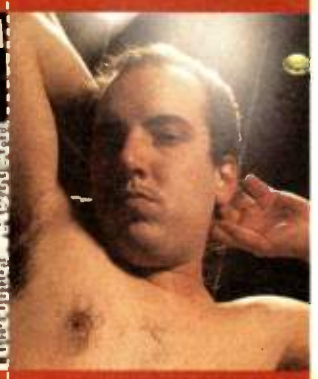
PLUS ONES

First this week, news of a jogger who goes round, and round, and round... **Damon Albarn** (pictured, bottom) "sweating like a trapped pig", jogging around London in the Wormwood Scrubs area. Perhaps he was on the run from the Self-Indulgence Police, who'd been tipped off about the new **Blur** album. Either way, Damon didn't look like he was in great shape. You want to cut down on your pork life, mate... ● An Indian restaurant. London's dubious Crouch End. And **Bob Dylan**. Three factors you'd be hard pushed to make coincide and yet, just this week, that is precisely what *NME* achieved. The Dylster was tucking into a curry, surrounded by people. "He's like a midget, isn't he?" said one onlooker. A rather badly-dressed hippy midget, perhaps: he was sporting an orange woolly hat with tufts of dodgy hair all over the shop... ● Good news for fans of saviour of rock **Amanda De Cadenet** – she seems to have ended her relationship with famous-for-being-famous ex-model **Nick Valensi**. The bad news? She's been spotted canoodling with **Keanu Reeves**... ● Bad news also for the millions among you awaiting the new **Snow Patrol** album: it could take a little longer than expected after an impromptu (or "pissed") incident involving several bin bags, some broken bottles and drummer **Jonny Quinn**. Following birthday drinks last week, Mr Quinn needed a medicine woman to sew up his arm which looked like a machete-wielding maniac had attacked him (and he managed to spew blood all over *NME* too). Scores on the doors: grazed tendons and 15 stitches, inside and outside the wound. Where, viewers, is the justice in that, while **Brian Molko** still walks the streets unharmed? ● Hot news from the scene of **Kill City**'s recent gig at London's Notting Hill Arts Club, which seems on the verge of being trendy once again. **Kate Moss** and **Jefferson Hack** were both there for the City – as were **Samantha Morton**, **Anita Pallenberg** and **Sadie Frost**, minus **Jude Law**. Then **Stella McCartney** and **Graham Coxon** turned up, and it was showbiz a-go-go. Sometimes, you can't help but think one well-placed bomb... ● Return To New York is being heralded as the best club night in London by none other than, er, its PR company. Nonetheless when *NME* rolled along the other week, **New Order** and the **Pet Shop Boys** were manning the wheels of steel, with **Soulwax** adding a helping hand and the likes of **Peaches**, **Kevin Shields**, **Arthur Baker** and **Gonzales** cutting some serious rug... ● Interesting news from **Christina Aguilera** (pictured, top)'s recent trip to London, where she arrived at a magazine party looking a little the worse for wear, pulled down her top and allowed her stylist to, ahem, suckle. The evening went rapidly downhill to the point that when the DJ was asked to play 'Dirrty' in Xtina's honour, he refused, adding, "We're trying to get rid of her." But Mr DJ! She's beautiful, no matter what you say! Right? Er... ● And finally, an email reaches *NME* from someone who wants to "orginze" *(sic)* a peace campaign – and wants **Meat Loaf** to kick off its opening ceremony with a version of 'Bat Of Hell'. "I do not have a clue on how to contact him," admits our wannaBono. Readers, can you help? *plusones@nme.com* if you can...

SEPARATED AT GIRTH



Har Mar Superstar – the man responsible for re-popularising Y-fronts



Khalid Sheikh Mohammed – the man suspected of conspiring to kill THE WORLD!

LOST FOR WORDS: THE RESULT!

Several weeks ago*, we asked you what **BRMC**'s **Nick Jago**, the Gareth Gates of black clothes-wearing, was attempting to say when he filled the *NME* Carling Awards air with seven minutes of onstage silence. The winner is Stacey from Portsmouth, who entered a brief poem.

Stop looking at me like that,
You're giving me the fucking horn,
Shit now I've got a massive boner,
There's no way I can move from this stand,
If you stare at me any longer
I'll have to bend you over,
And give you a piece of my award"

Stacey, there's a package of *NME* office debris on its way. And that, readers, is that.

* After the *NME* Carling Awards

Pssssst, HEARD THE LATEST...?

THOSE POP-PUNK GIRLS THE DONNAS WERE SPOTTED HANGIN' AT JET'S SOLD OUT GIG AT THE MONARCH LAST WEEK.....

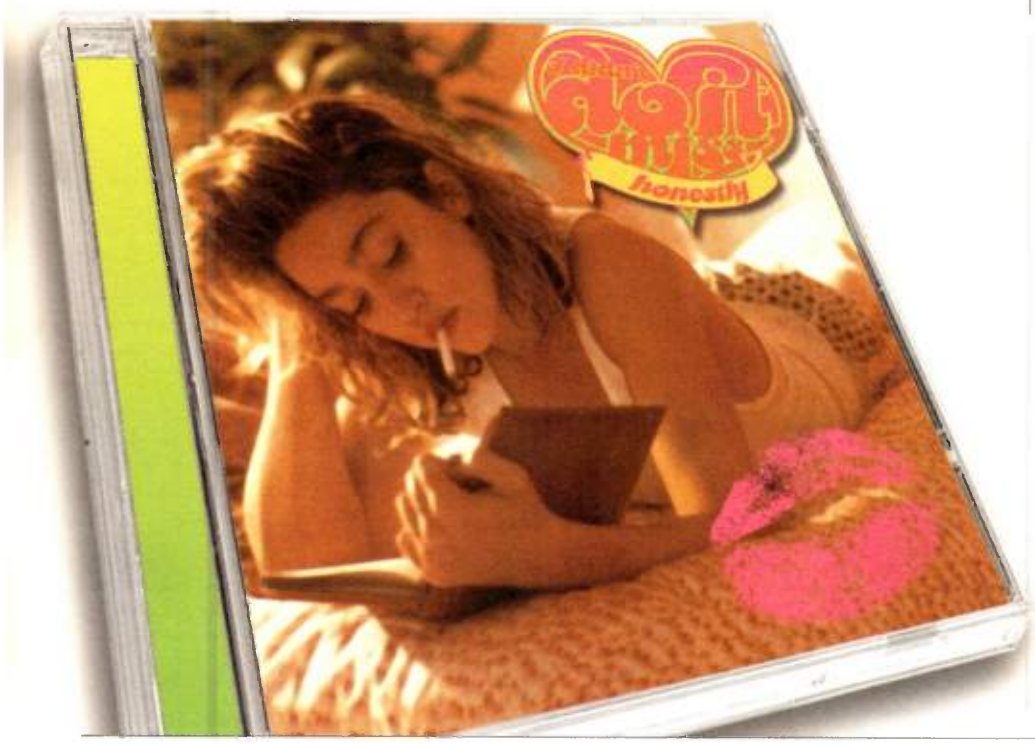
THEY'LL BE BACK IN THE UK ON MARCH 26TH TO PLAY A SPECIAL ONE OFF GIG AT THE SCALA

BURN IT!

HARRY

FROM PATTI SMITH TO L7 VIA MADONNA, PUNK-POP'S BLONDE BOMBSHELL PICKS HER TOP HEROINES AND HEROES

TEXT: SIMON LEWIS



1 PATTI SMITH
Rock'n'Roll Nigger

"Lyrically, it's outstanding for the time it came out: *'Baby was a black sheep/Baby was a whore'*. When I first heard it so young I was like, 'Oh my god, I love this track. My parents are going to kill me!' Her voice is so masculine but feminine on this."

2 MADONNA
Into The Groove

"From *Desperately Seeking Susan*. As soon as I saw it I packed my bag and was ready to move to London and go into public loos and party around the place. Every time this track comes on, it's like, 'Come on! I wanna shake my ass!'"

3 NIRVANA
Come As You Are

"If it wasn't for this song and its bassline I would never have discovered Killing Joke or Youth and therefore would never have done my album. Also, before Nirvana I was into Madonna and they bridged the pop/rock gap."

4 NINE INCH NAILS
Dead Souls

"NIN are one of my favourite bands and them covering a Joy Division song is a beautiful thing. It's so melancholic it makes me want to cry or start a revolution. Sometimes both."

5 PJ HARVEY
C'mon Billy

"Just the acoustic and her voice – so feminine and sexy. She's an icon of female sensuality for me, she puts across all those feelings so beautifully. There's no-one better in my eyes."

6 GARY NUMAN
Down In The Park

"It's dark lyrically, it's not pop. Gary's such a pioneer of the electronic age, dance music, industrial music... I don't think people give him enough credit. Bring back synths!"

7 BAUHAUS
She's In Parties

"I covered this on my new single. I had the biggest crush on *(Bauhaus frontman)* Peter Murphy when I was a kid. I loved him and I was so devastated to learn that they split up the year I was born."

8 L7
Pretend We're Dead

"They were my first gig and this is one of the best three-minute pop/rock songs. The attitude – women rocking out – there's nothing like that now. If L7 came out now they'd blow The Datsuns and everyone away."

9 THE DOORS
The End

"Because I lost my virginity to it. As one does. Jim Morrison's voice always feels like home. I love everything. If he farted, I'd be like, 'That's genius.' I know it's clichéd to love The Doors, but they're great."

10 DAVID BOWIE
Cracked Actor

"I love the lyrics – *'Crack baby crack... smack baby smack... suck baby suck'*. I love that Bowie period, it's really hard to choose a track but it's the one I've been listening to this week."

11 X-RAY SPEX
Oh Bondage, Up Yours!

"It's that horn! I remember going, 'Oh my god! I've never heard punk brass!' And her voice was so outstanding, she showed you don't have to be in tune. It's my favourite punk track of all time, above the Sex Pistols because it was a female doing it which is far more punk."

NME.COM WATCH THE RAUNCHED-UP VIDEO FOR HARRY'S SINGLE 'IMAGINATION' ONLINE NOW

PHOTOGRAPHY: SAM JONES/MOVIESTORE

WWWHAT'S ON... NME.COM

NME.COM – YOUR NEW DAILY MUSIC FIX

MONDAY – BRING IT ON DAY

See the video to 'Black Dollar Bills', the breathless epic from **HOPE OF THE STATES** – our hot new band of the week

TUESDAY – VIDEO DAY

See the video interview with **CAVE-IN** and see the video to their latest single

WEDNESDAY – COMPETITION DAY

Win tickets, travel and get put up in a hotel at **SLANE CASTLE** featuring **RED HOT CHILI PEPPERS, FOO FIGHTERS, QOTSA, PJ HARVEY** and loads more.

THURSDAY – INTERACT DAY

We want to know what your favourite album of all time is – and why you love it so much. Email your rants to **besteveralbum@nme.com** and we'll print a selection of the best..

FRIDAY – AUDIO DAY

Hear 'Blue Jeans' the new single by **LADYTRON** now.

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PHOTOGRAPHY: PA

BLING BLING

NME's top ten ringtones

1 (1)	**Songbird**	Oasis (108988)
2 (–)	**Clocks**	Coldplay (109192)
3 (3)	**Time For Heroes**	The Libertines (109008)
4 (–)	**Pain Killer**	Turin Brakes (109162)
5 (2)	**The Truth Is No Words**	The Music (109081)
6 (8)	**AM 180**	Grandaddy (109074)
7 (5)	**I'm With You**	Avril Lavigne (109122)
8 (–)	**The Bitter End**	Placebo (109135)
9 (6)	**Honestly**	Zwan (109029)
10 (4)	**Shut Up**	Kelly Osbourne (109049)

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About time: Coldplay at Number Two

Not about to get jacked in the (L) Anthony, Simon, Sam, Jimmy, Mike and Paul
THE POST-ROCK BAND YOU DON'T NEED A MUSIC DEGREE TO ENJOY
Mate Sigur Rós with The Libertines (don't say you haven't considered it) and you get Chichester's Hope Of The States...
Text: Mark Beaumont Photography: Sam Jones
"We're not a bunch of po-faced, miserable people scowling all the time – we FUCKIN' ROCK!" Sam Herlihy
THE OCEANIC POST-ROCK FAMILY TREE
Where the Hopes' sound came from...
HOPE OF THE STATES
SIGUR RÓS
GODSPEED YOU! BLACK EMPEROR
SLINT
THE MATING CALL OF THE BLUE WHALE

HOT NEW BAND

HOPE OF THE STATES

The arrival of a new band of apocalyptic harbingers of doom is usually heralded by dark portents and foul omens. Thunder booms their name over midnight highways and two-headed oxen are born during minute 37 of their debut single. They're not, generally, first discovered on page 344 of Ceefax.

"I sent a load of demos out at random," says guitar and piano impresario Anthony Theaker, "and I got a call one day saying, 'Have you read your review on Teletext?'"

Hope Of The States play by many rules of post-rock: their first gig was in a candle-lit church; they have loads of people in their band (six musicians and two projectionists/film-makers); their songs are all accompanied by films of rainy country roads and images of 20th-century genocide; they wear army jackets which they claim have "absolutely nothing to do with The Libertines"; and their songs generally start off with the tinkle of a single forlorn piano, only to end with a new planet being sculpted out of a billion cellos. But HOTS are of a new breed of sullen noiseniks that commit the post-rock heresy of *having tunes*. And *finishing their songs in under 20 minutes*. Guards! Stake these men to the nearest glacier, in the name of Mogwai!

"It's a good laugh to play one note for 20 minutes," says singer Sam Herlihy, "but we were into Godspeed, Ennio Morricone and soundtrack music, so we thought we'd make messed-up pop songs out of that bonkers sounds-like-the-end-of-the-world's-coming noise. We're not a bunch of po-faced, miserable people scowling all the time, we FUCKIN' ROCK!"

And rock they do, as on their Mercury Rev-grow-wings-and-dive-straight-into-the-sun debut single 'Black Dollar Bills', which charts US economic meltdown, war and global annihilation in a smidge over seven minutes.

"The songs are about whether you're a lover or a fighter," Herlihy continues. "Maybe the end of the world is coming and I should be in bed with somebody I love, or maybe I should just get drunk, or maybe I should go on the barricades throwing petrol bombs."

Says the man wielding music's weapon of mass destruction. The melodic apocalypse you ordered, sirs, has finally arrived...

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'...SOON WE'LL BE WONDERING HOW THE MUSIC WORLD EVER MANGED WITHOUT THEM' - ROCK SOUND

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WHATEVER TURNS YOU ON

DO OASIS STILL MATTER?

As the Gallaghers play their final date around these parts for at least a year, NME asks whether Oasis are going out with a bang or a whimper

Text: Ted Kessler/Tim Jonze Photography: Andy Willsher

Inside Dublin's cavernous Point, the vomiting has already begun. One guy 60 or so places from the head of the toilet queue decides to do the show right here and, leaning casually over his mate's shoulder, throws up. Another lad rushes across the foyer clutching a pint, whips back the curtain and carefully chucks up behind the seating, validating the wisdom of having sawdust sprinkled throughout the venue. Most impressive of all, however, is the woman directly to *NME*'s left in line for the auditorium who raises one hand mid-sentence, pulls out a plastic bag with the other and simply deposits her liquid dinner therein.

Yet the stench of bile doesn't deter the hordes pouring into the venue. "Bluebirds, bluebirds," comes the cry from a gang of young Cardiff fans piling through the gates. "Aaaaaargh," playfully rejoin some Cockneys in West Ham tops. The main chant comes from the dominant Irish contingent, though, and it's one that the rest of us can agree on. As we muscle our way through the vomitarium and into the main hall the volume fades in on it. It goes like this: "Oasis! *(clap, clap, clap)* Oasis! *(clap, clap, clap)* Oasis! *(clap, clap, clap),*" an imploring bark that grows louder and louder until the whole venue is united in the terrace chant. It breaks momentarily and then is reborn, noisier and new: "Liiiiiaaaam, Liiiiiaaaam, Liiiiaaaam..."

Going to see Oasis is like going to see one of the large Premiership clubs with global fan affiliation, like watching a roadshow Liverpool or – whisper it round here – Man United. They play all the hits, perfectly. Like a home fixture, the audience is uniformly dressed – here it's in replica tops and tracksuits. (The one message Oasis have regularly implored through song, that we be ourselves, is the one message none of us wants to hear. Everybody wants to be each other.) The main difference between this and football, however, is that the result is never in doubt. Home win, every time. Shite odds for the first scorer, though.

"Liiiiiaaaam, Liiiiiaaaam, Liiiiiaaaam..."

And still it rises from all round the venue until the messiah is among us, miles away. The delirium is such that for the first few songs *NME* is lost in a sea of flailing limbs in the middle of the venue. It takes a few minutes to paddle to the safety of the outer rim in order to see how the band are faring.

They seem a bit glum. The band are as musically lean as they've ever been. They all look physically fit, too. 'Supersonic', 'Shakermaker', 'Morning Glory'... they all sound really good. But they all sound really old. Even the newer songs, 'The Hindu Times' and a fine 'Hung In A Bad Place', sound older than they are. If the band characterised their first ten years as being a decade of noise and confusion, what for the next ten years? Ten years of corporate sponsorship? Ten years of 'Definitely Maybe'? Ten years on repeat?

The problem is, these are still the best rock'n'roll songs a British band has written for at least two generations. They can live within these fine old songs forever and us lot down here in the pit wouldn't care a jot. In fact the fanbase continues to be replenished with new young recruits who are barely older than 'Definitely Maybe'. The cult of Oasis grows ever larger, but the mood of triumph seems frozen in time.

Liam, singing as well as he ever has done, does his best to inject the unexpected into affairs by getting the audience to provide the rhythm for 'Songbird', which he's singing "for the very first time". He squeezes a moment of band/audience interaction from the night and it's sweetly moving. Then he's back to scowling alongside his brother, occasionally balancing the tambourine on his head for a while. He's getting quite good at that.

Outside, the Dublin air is alive with cries of "Oasis!" and "Liiiiiaaaam", to snatched choruses of old songs, sung with gusto and love. The past was definitely, gloriously theirs. But maybe the future's up for grabs.

The fanbase continues to be replenished with new young recruits who are barely older than 'Definitely Maybe'

THE EVIDENCE

How Oasis stand up against the other all-time classic British rock bands

ERA-DEFINING SHOWS

Oasis 1996 Knebworth gig rockets Manc tearaways to godlike status: **9**
The Rolling Stones 1969 Altamont show turns into spliff-littered boxing ring as hippies clash with Hell's Angels: **4**
The Beatles Unannounced gig on the roof of their Apple Corps HQ in London. But once is enough, Paul: **8**
Led Zeppelin Another Knebworth, only in '79. Same as '96 but with much more hair: **7**
Sex Pistols Every fan, critic and cab driver in London saw them tear up the 100 Club. Yeah, right: **10**
Status Quo Opened Live Aid in 1985, ending world hunger for ever: **7**

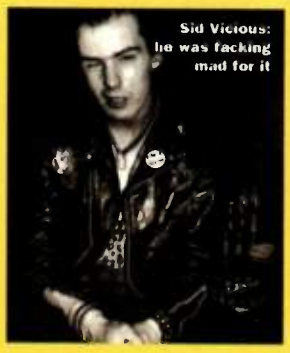
Things got a bit Hellish for the Stones at Altamont

DRUGS

Oasis Five thousand Colombian coke farmers claimed songwriting credits for 'Be Here Now': **8**
The Rolling Stones Junkies listen to 'Exile On Main Street' when they can't score: **9**
The Beatles Claimed to be bigger than Jesus. And that was *before* the acid: **8**
Led Zeppelin When Bobby Gillespie praises your habit you know you've been nailing it hard: **9**
Sex Pistols Helped an entire generation to chew off the side of their face on cheap speed: **8**
Status Quo Francis Rossi's nose-loss pre-dated Danniella Westbrook's by a full decade: **9**

LONGEVITY

Oasis Only a decade old but already have disciples in Jet and The Hiss: **7**
The Rolling Stones Cannot actually be killed by conventional weapons: **9**
The Beatles Influenced every band ever in the history of pop music: **10**
Led Zeppelin Legend remains intact – just ask fellow longhairs The Music: **6**


Sid Vicious: he was fucking mad for it

Sex Pistols They came, they spat, they created the perfect rock'n'roll legend. Then they reformed. Doh!: **8**
Status Quo Influenced everyone... in Oasis: **5**

SACKINGS/DEATHS/DEPARTURES

Oasis Tony McCarroll (sacked), Guigsy (departed), Bonehead (departed): **3**
The Rolling Stones Ian Stewart (sidelined), Brian Jones (died), Mick Taylor (departed), Bill Wyman (departed): **4**
The Beatles Pete Best (sacked), Stuart Sutcliffe (died): **2**
Led Zeppelin John Bonham (died): **1**
Sex Pistols Sid Vicious (died), Glen Matlock (sacked): **2**
Status Quo John Coghlan (departed), Alan Lancaster (departed), Roy Lynes (departed): **3**

FIGHTING

Oasis Liam is deported from Amsterdam and gets his teeth kicked out by the mafia. Brotherly relationship 'strained': **9**
The Rolling Stones Keith Richards lamped a stage invader with his guitar. And carried on!: **7**
The Beatles Lennon & McCartney declined fisticuffs in favour of increasingly catty solo records: **6**
Led Zeppelin Manager Peter Grant did all the fighting for them, unless you count John Bonham's brave assaults on air stewardesses: **5**
Sex Pistols Sid Vicious lived up to his surname by lamping posho *NME* hack Nick Kent with a bike chain. May or may not have been responsible for Nancy's fatal stabbing: **9**
Status Quo Were 'In The Army Now'. Some fighting involved: **1**

THE VERDICT

THE BANDS

What the groups who were influenced by Oasis think

THE THRILLS

What makes Oasis so important?
Connor Deasy (vocals): "Before them the Top Ten was full of crap. They made you realise that a few mates could get together and really take over. They weren't just in *NME* either – even your mum and dad knew who they were. When they came to Ireland I remember this radio interview with a girl who'd sold Liam some boxer shorts. You'd only ever get that with Oasis."

Daniel Ryan (guitar): "Once their gig tickets went on sale during school and the entire school left early to get tickets! At the gig Podraic *(McMahon, bass)* held up this sign that said, 'Hey Noel, do you want some of those Silvermints?' because we'd heard he liked the sweets. Noel stopped playing and said something..."

Others: "He said, 'You twat!' *(laughter)*"

Daniel: "Bonehead was the third coolest! If we had to replace any of us we'd just get Bonehead in as reserve!"

Did a friendship blossom between Dan and Noel at the *NME* Awards?
Daniel: "I hope so, he's really cool. We talked a lot about songwriting."

Have Oasis jumped the shark?
Connor: "No, I rate their new stuff. 'The Hindu Times' and 'Stop Crying Your Heart Out' are just classic Oasis."

Kevin Horan (keyboards): "And 'Songbird' is so unpretentious, it's great."

Who is Oasis – Noel or Liam?
Daniel, Podraic, Ben Carrigan (drums): "Noel!"

Connor: "Liam, just for getting chucked off a ferry!"

The Thrills at work in the back room of the Record & Tape Exchange

The Hiss like to fan themselves with their Oasis LP sleeves

THE HISS

What makes Oasis so important?
Adrian Barrera (vocals/guitar): "They released a bunch of modern classics. If you can create a record that touches people like that... To be able to do that is all I've ever wanted out of writing songs – to get inside people's heads."

Ian Franco (guitar): "I used to take guitar lessons when I was 14 years old and didn't even touch the thing for years. Then I started listening to Oasis and I wanted to pick up the guitar again."

Why didn't they conquer the States?
Adrian: "Radio over in America is really fucked up and ends up ruining things for a lot of rock'n'roll bands. They just pick up on the mellow singles and stuff and rock becomes a frat boy thing. When we go to see Oasis in America it's always full of jocks."

Who is Oasis – Noel or Liam?
Todd Galpin (drums) and Ian: "Noel!"

Adrian: "It's a toss-up. Nobody else can sing like Liam can, but then Noel's got all the tunes."

JET

What makes Oasis so important?
Chris Sester (drums): "I love Oasis. I think maybe their last couple of albums I haven't enjoyed as much as the first two. But they don't think about trying to cut new directions. A song is a song, that's the way they look at it. That's the same as us."

Could you have Liam in a scrap?
"Sounds like he talks a lot of shit, but doesn't deliver! No, he'd just hit me once and it'd be all over."

Presumably Jet are always feeling supersonic

THE FANS

The view from the Dublin fans

"Oasis seemed to be in high spirits as they always enjoy playing in Ireland. Noel dedicated 'Don't Look Back In Anger' to the people from County Mayo where his mother is from. Noel looked tired during 'Songbird', though, resting his head on his guitar while strumming! They finished with a cover of The Who's 'My Generation'. Probably the best I've heard Oasis live ever."
Graham Matthews

"I have to say that they seem to be losing it. The old songs went down a treat but the new stuff wasn't up to much. Liam seems to be less manic, perhaps he's just getting older like his audience – but at least they were mad for it. They didn't play 'Wonderwall'. It was played on the in-house system when they walked offstage instead. I can't see them reaching their 20-year anniversary."
Ivan James

"The show was FUCKIN' brilliant, the best I've ever seen. I could feel the venue shaking during 'Supersonic', everyone just went bananas, crazy. At some stages I couldn't hear Liam with the crowd singing. That must be some buzz for the band, hearing 20,000 people knowing every word for every song!!!! If Noel sang 'Ba Ba Black Sheep', they'd still think he was the best thing on this Earth. The only letdown was that there were no new tunes, no 'Stop The Clocks'. I would have been mad for that."
John Paul McIntyre

"As usual they made no nod to 'Be Here Now' or 'Giants', tending to stick more to 'Definitely Maybe', 'Morning Glory' and 'Heathen Chemistry'. The highlight of the night was 'Songbird' live for the first time. Liam gave it his all. This was Oasis at their finest."
Stephen Walsh

NME.COM SO HAVE OASIS LOST IT OR ARE THEY STILL THE GUVNORS? FIGHT IT OUT ON NME.COM/OASIS NOW!

PHOTOGRAPHY: SAM JONES/PICTORIAL PRESS/LFI/IDOLS/PHIL WALLACE

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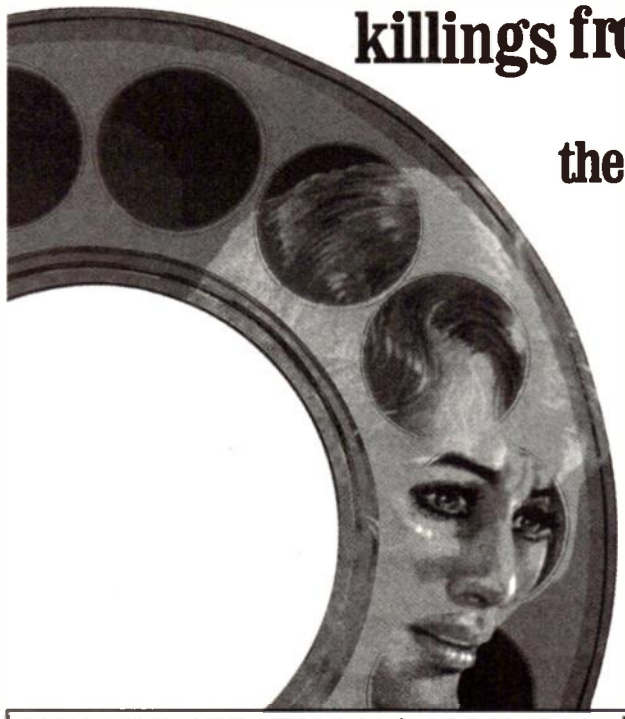

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UPWARDLY MOBILE

How mobile phones are about to change the music industry forever

Text: Peter Robinson Photography: Perouinc.com

Mobile phones have come a long way, mainly in the sense that nowadays not everyone who uses them is a c—. But if you're still using yours to play Snake and call people in the next room, get ready, because mobiles are about to blow the arse off the music industry. Here's how...

1 NOW YOU CAN PRETEND* THE WHITE STRIPES LIVE INSIDE YOUR PHONE

Farewell, rubbish electronic bleeps. Hello, actual proper music being your ringtone! Already a huge industry, with polyphonic technology, ringtones are set to rescue musicians from internet-induced bankruptcy. Dan Whiley, Director for Business Development at Universal Music's eLabs department, describes his job as "working out how on Earth to make money when nobody buys CDs any more", and says that the profit margin on ringtones is actually the same as on CDs.

Why is this great?

Unfortunately for the labels, revenues only go to publishers and songwriters (who share about 25p per ringtone). A spokesman for copyright protectors MCPS – who've set up a special wing to cope with ringtones – explains that labels get nothing unless they sell the tones themselves. One in the eye for the man!

2 YOUR PHONE WILL TURN INTO A TELLY, SORT OF

Seen those annoying TV ads with the Brummie who's shagging his mate's sister? They're for 3G, the third generation mobile phone technology.

Why is this great?

It'll be delivering songs, videos and live gigs to your handset by the end of the year. Oh, and porn, which is what it's mainly used for in Japan.

3 GIG-GOING WILL CHANGE QUITE A LOT, ACTUALLY

Since camera phones launched, gig-goers aren't just holding up their mobiles to play songs to mates at home, they're taking pictures, too. And *www.blogger.com* has just unleashed 'audioblogging'. Dial a number and whatever you play down the phone is immediately coded into MP3 format and posted to your website.

The next time Radiohead debut new material at a gig, it'll be on the web by the time Thom's whimpered his final words

Why is this great?

Because the next time Radiohead debut new material at a gig, it'll be on the web and available to millions by the time Thom's whimpered his final words. Which completely renders our reviews section obsolete! Shit.

4 NEW ROCK BANDS WILL HAVE TO STOP MIMING

Shazam, the song recognition service that texts you a song's title and artist if you play it down the phone, actually works. If you've ever seen a glassy-eyed clubber holding his phone up to the speakers, that's what he's up to.

Why is this great?

For a start, it stops you having to ask record shop staff for "that one that goes dang-dang-dang-bosh". Plus, it only works with recorded music, so you can use it to check whether your favourite band is miming on the telly. Shazam have also invented something which lets you send songs to other phones, with your own messages attached. Wa-hey! Go to *www.shazam.com*.

5 YOU DON'T NEED A COMPUTER ANY MORE TO BE A PIRATE

So you've got the entire new Strokes album on your phone after meeting Fab in a toilet – what's to stop you sharing it with the world? "Our main hope is that people are already used to paying to use their phone, so hopefully it won't be the internet all over again," says our man at Universal. "But we know there will always be a degree of piracy." Cool!

Why is this great?

You can get on that file-sharing bandwagon at last. The boss of one London pirate garage station tells *NME* that he hasn't bothered setting up a website because his audience simply can't afford computers – but his listeners will be the first with 3G. That's you.

So there you have it, the future of music. And if you don't like it, Mr Shadowy Record Company Executive, you can shove it up your arse. Just make sure it's set to vibrate.

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THEY CAME FROM THE PLANET NEPTUNE

When NERD space cadets Pharrell Williams and Shay touched down in London, they were stalked by hordes of models and rock stars – but all they really wanted to do was save the world...

Text: John Mulvey Photography: Hamish Brown

Astronauty by nature: NERD (l-r) Shay and Pharrell Williams

There are too many beautiful people in the lobby of the St Martin's Lane hotel. It's a little creepy, as if all the normal ones have been removed to a secure site for the duration of London Fashion Week.

Pharrell Williams fits in well, though. Feline and unflappable, he claims he's an astronaut, could probably use some more sleep and is one half of the hottest production duo of the 21st century. It's probably easier to list who Williams and his (absent) partner Chad Hugo *haven't* worked with. We could start with Blur, Marilyn Manson and Michael Jackson, all of whom narrowly missed out on The Neptunes' favours recently. The last time Michael called for a chat, Pharrell was in the studio producing the songs originally written for Jacko, but now bestowed upon Justin Timberlake. Michael hasn't called back since.

Pharrell is in London with his own excellent band, NERD, taking in a few fashion shows and turning his *NME* Awards Show into a delirious anti-war protest. "It's everything I love, man," he says. "Peace and chicks: what's better than that?"

Tonight, NERD are to play an aftershow party for fashion designer Yohji Yamamoto, so Pharrell's a little busy sorting out the logistics. In the meantime Shay, his old schoolfriend and NERD's auxiliary rapper, is telling us about the prison sentence he completed in November. Two and a half years ago, a brawl in a Virginia Beach club ended when Shay assaulted a cop.

"He grabbed me, didn't acknowledge himself and I pushed him. I was intoxicated and a little belligerent," he admits.

Shay spent a few months in prison, and finished the rest of his ten-month sentence by being incarcerated on the weekends, helping with the NERD project for the rest of the time. "At least they were a little understanding," he continues. "I could've missed out on a lot of work."

When Pharrell turns up, Shay solicitously warns him from putting his feet up. "Yo yo, don't put your shit up there, man. They were just wiping the tables."

There's a practised nonchalance about Pharrell Williams, especially when he's talking about his own talents. Here's a man who looks bewildered at the mention of vacations, and claims never to have suffered writer's block.

> **"Inspiration is futuristic. What you're doing is reaching into the future – it's like phonic clairvoyance – and bringing music back to the present"** Pharrell Williams

***NME*: So how many songs do you write a week?**
Pharrell: "Three, four."

And how many do you produce a week?
"Two, three."

So that's maybe 150, 200 songs a year?
"Probably. But don't print that. It just seems very braggadocious, and that's not who I am as a person. I'm very thankful. I probably shouldn't have answered that question."

NME wonders if he has time to spend any of the money. He narrows his eyes. "Not really."

"They don't like to bombard themselves with work," interjects Shay. Pharrell is now staring very hard at a woman walking across the lobby. She gives him a little wave as she moves out of view.

You've got a bit of a reputation as a ladies' man right now.
"I can understand why they would say that. I know what it looks like. But what I want is the right girl. The girls that I hang out with now are very nice to me. I keep them from being lonely, they keep me from being lonely. It's a wonderful trade-off."

Have you ever been in love?
"A long time ago, five, six years ago. I was young and dumb. She's married now and has a kid."

Do you ever regret screwing that one up?
"I think everything is meant to happen. Even the worst things."

You seem very in control.
"Little do you know. It's all a façade. I'm so insecure. But I think when I get my wife and kids I'll be secure. I'm so used to being in control, as an Aries, that the things I can't control kill me the most. Like death. Somebody else's behaviour. You can't control when you're going to meet the right girl. These are the things that plague me."

Will a family stop you making as much music?
"I can do it from my house. I'm an astronaut, I go to the moon all the time without ever physically leaving Virginia. See, inspiration is futuristic. What you're doing is reaching into the future – it's like phonic clairvoyance – and bringing music back to the present."

For a man so charismatic, Pharrell Williams has the audacity to claim he doesn't think he's a star. Stars have to deal with "everybody wanting to know what new girl you're fucking. That's not who I am."

Some people are fated to become stars, though.

"Like me? Yeah, you're right."

But aren't songs more important than stars?

"Yeah. Stars die, songs don't. Scientifically, music lasts longer than people. We still hum to rhapsodies that are half a millennia old, and those people are nowhere to be found. Their bones are probably not even in hard form any more, they're down to dust. Isn't this right?"

Like most things he says, it is, really. Because Pharrell is on such a run right now he can make anything happen. A revolutionary new sound for pop music? Easy. Attention from squadrons of beautiful women in every town? They're still coming. His own cosmic cult? He may well be working on it.

As he leaves the interview, he leans over the microphone.

"Yo, it's your boy Pharrell from The Neptunes, NERD and the captain of the starship *Enterprise*. I just wanna say to all the little kids that the world is yours, so help us save it. And number two: nothing is impossible. If you can imagine it, if you can conceive it, then you can perceive it. Alright, the world is yours."

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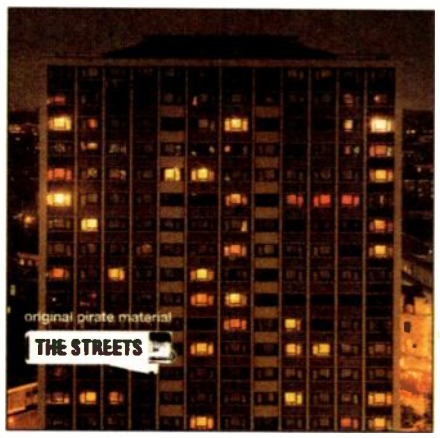

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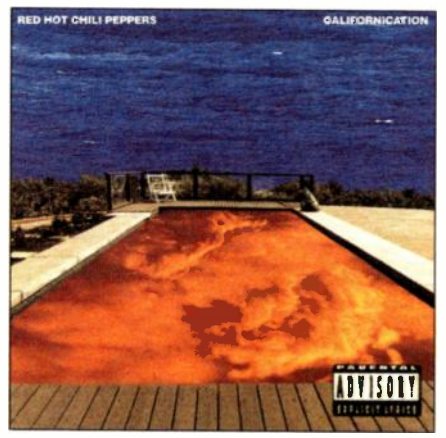
Original Pirate Material

Miss E
...So Addictive



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the secret history of tenacious d

Ever wondered how Jack Black and Kyle Gass became so evil? Bet you didn't expect it to include Terry Wogan, U2 or Borneo. Take a stroll down a dark memory lane as we present 'Tenacious D: The Footage You Were Never Meant To See'

Text: Mark Beaumont Photography: Pieter M Van Hattem

"Jack White? JACK WHITE!?!"

Jack Black's eyes cartoon-pop out of his head, blazing with ire beneath a menacing monobrow. His jowls tremble, his fists clench and unclench, his flappy sleeves shake violently. The devil with the face of Dave Grohl is in him again.

"There's a limited amount of white in the universe, but there's an INFINITE AMOUNT OF BLACK! A-HARHARHARHARRRGGHHH!"

Jack Black laughs like an overacting melodrama villain with a severe bronchial disorder. He places his fists firmly on the table, licks his lips and hisses.

"I shall *eat* him."

Before you die, you meet The D. About 40 years before you die in *NME*'s case, but their immense evil is nonetheless evident. In an unnaturally icy Manhattan photo studio, Jack and his sidekick Kyle Gass pounce on a stack of cheeseburgers the size of basketballs. With juice drooling down their ruffled shirts, they interrupt their feasting to consider their catalogue of sins. Beyond the obvious gluttony.

"Are we evil?" Jack muses, chewing savagely. "Well, I've never murdered anyone."

Has it ever crossed your mind?

"I've wanted to murder Kyle. One or two times. Well, I wouldn't want to *murder* Kyle but sometimes I do wish that something bad would happen that I didn't have anything to do with."

What sort of 'something bad'?

"Oh, y'know. If we were on separate flights and his plane crashed, that'd be awesome."

Are Tenacious D evil? Is Nick Jago still hungover? The artwork for 'Tenacious D' the album is littered with pentagrams, demons and wobbling pagan belly-flesh. Within, they sing of serenading Satan by the bright moonlight and detail the devilish arts of arse sex, sausage innuendo and cock push-ups. And, in an age when half the population of Australia is knelt devoutly before a graven image of Led Zeppelin's Robert Plant in a tassled leotard, these wicked men decided to parody bombastic '70s prog rock while claiming they were a tribute to the era, and so tricked their way onto both the rock and comedy zeitgeists at once. So, on a scale of one to George W Bush, just how evil are you?

Jack squints. "I'm just glad because I heard that we were gonna be part of the axis of evil in Bush's address but then at the last minute he took The D off the list. 'The axis of evil must be stopped! Iraq, North Korea and Tenacious D. Oh no, it's just Iraq and North Korea, not The D'."

Official documents date the creation of The D as 1994, when the pair allegedly met as members of Tim Robbins' Actor's Gang theatre group in LA. Their first gig was reportedly at a tiny club called Al's Bar, where they played only one song ('Tribute') to a crowd of around 12 and received a reaction that was, according to Jack, "on the level of a religious experience. The audience was levitating. We were *glowing*". There followed a Tenacious D TV series on HBO, their 'debut' album and the soon-come movie *Tenacious D In The Pick Of Destiny*, co-written with D-fan Liam Lynch. And somewhere in there, Jack's appearance in the film *High Fidelity* became the first decent thing ever to come out of a Nick Hornby novel.

> "I heard that we were gonna be part of the axis of evil in Bush's address but then at the last minute he took The D off the list"
>
> **Jack Black**

But, by hacking into the databases of the CIA, FBI and Dennis Norden's Laughter File, *NME* has uncovered a secret history of The D which stretches back over 25 years. It is a story of excess, addiction and yak slaughter. And it may be completely made up. Judge for yourself as we reveal 'Tenacious D: The Footage You Were Never Meant To See'...

THE PUNK YEARS

Tenacious D were actually formed in 1976 when Kyle discovered a homeless seven-year-old Jack lost on the streets of Rio De Janeiro.

"He was like a waif child with a little three-string guitar," Kyle remembers. "I took him under my wing and I taught him the ways of the rock. He learned other things too but we can't go into that. Let's just say that I won't be taking my computer in to be fixed anytime soon."

"We got together in 1976," Jack adds, "and we wrote 'Sunday Bloody D-Day', that was our first song. And Bono was there, he saw it at the Edinburgh Theatre Festival in 1977 and lo and behold, 'Sunday Bloody *Sun*day' comes out a few years later. He changed the lyrics, totally fucked up the song."

Initially Tenacious D were one of the first pioneering punk bands, but you radically changed direction in late 1976 in favour of bombastic prog metal. Why?

"We're not tied down to labels," Jack argues. "We follow the muse. Yeah, it was punk rock for a while, then it was prog, now it's prong."

How did you manage to grow that lush beard aged seven?

"Well, before Kyle found me," admits Jack, "I was raised in the wild with (*American Yeti-type creature*) sasquatch. I'm a quarter sasquatch on my father's side. That explains the beard. I'm part Polish, part German, part sasquatch."

THE BOMBASTIC PROG METAL YEARS

Released in 1977, Tenacious D's debut album 'Shat Out Of Hell' reached the *Billboard* Top Ten in the week of release and has stayed in the Top 100 ever since. Unfortunately *Billboard* refuse to list it as the record was banned on its release. Why was that?

"It was banned because of all the nudity," says Jack bitterly. "Excessive nudity."

"Our photo was grotesque," adds Kyle. "It was the both of us flying out of Jack's anus."

Sales certainly weren't hampered by the notoriety which Kyle gained the band when, onstage at the Philadelphia Hippodrome in October 1977, he bit the head off a horse.

"It's true," Kyle remembers grimly. "It was a miniature horse, so I thought I could take him out with one bite. But it was ugly, really ugly."

Jack: "He didn't die right away. He was going, 'Weeuugghh! Weeuugghh!'"

Kyle: "We had him drugged up pretty good."

Jack: "We pasted some wings on him to make him look like Pegasus."

Suddenly finding themselves immensely rich, Tenacious D began constructing increasingly lavish and expensive stage shows. The 1978 tour included an early rendition of 'Wonderboy' during which Jack would mount a castle made of real clouds and kill a yak with 'mind bullets'.

"It wasn't a real yak," Jack reveals. "It was a miniature horse. We got a whole bunch of them for a bargain."

THE MADNESS YEARS

In 1979 Tenacious D released 'The Nutcracker Sweet', the first single from their 12-million selling masterpiece 'Highway To Hull'. The single reached Number One in every country in the world except Borneo, where it limped to Number 38 for one week. Such monumental chart success fuelled The D's most hedonistic years. It was rumoured that, during a show in Dallas in January 1980, Jack collapsed onstage and was rushed to hospital only to have 15 pints of liquidised pie pumped out of his stomach.

"No, that's not true," says Jack. "It was a quart of sperm. It's just for my throat! It helps you sing better. IT HELPS YOU SING BETTER! I didn't suck a cock, I buy it by the quart!"

By early 1981, Tenacious D were at breaking point. Jack left LA for Berlin, where he holed up with Lou Reed, Iggy Pop and Twiggy and devoured massive amounts of cocaine.

"He was lost, confused sexually," Kyle explains. "And he thought he'd find the answers through drugs. Him and Lou, they fucked a lot. But Lou wasn't really that interested, he just wanted to suck out Jack's creativity."

Is it true he became obsessed with Nazism and, in February 1982, tried to invade Poland?

"He did, he got together a rag-tag bunch of psychofans and they tried, but it was only an afternoon thing. They got hungry and cancelled the invasion."

THE WILDERNESS YEARS

In 1984, Tenacious D changed their name to The Tenacious Dandymen Of Spandau and attempted an ill-fated comeback with their new romantic album 'Pooping On Yachts'. But the record sold precisely 65 copies. And only in Borneo.

"People were saying we lost our cred and we were all about image," says Kyle. "It was painful. That was why we had to go into a seven-year hiatus when we lived as bushmen in Africa. We were trying to get back to what it really means to be human, what it means to survive."

Aside from one bizarre interview on *Wogan* in 1989 when Jack and Kyle appeared wearing only eucalyptus leaves and accompanied by Chief Kikidee of the chronically flatulent Parpoo tribe, Tenacious D weren't seen in public again until the D Aid concert at Wembley Stadium in 1992.

"Yeah," says Jack. "We had a benefit for ourselves."

Kyle: "People felt abused. They thought it was for hunger in China."

Jack: "It was a million dollar ticket, and only one person came. But that was enough!"

Which brings us to the point in 1994 where Jack and Kyle turned to acting to pay the bills (you've caught them variously in *Fight Club*, *High Fidelity* and *Shallow Hal*) and the rest is (actual, factually documented, no bullshit) history. But after such a long and rocky career, are you surprised you've gotten away with it all?

"You know how the guy from Scientology," says Jack, "L Ron Hubbard, he just decided, 'Right, if I create this religion I'm gonna be really rich, I'm gonna be more popular than if I'm just a science fiction writer, I'm gonna be godlike.' We're kinda doing that too. By saying we're the greatest band in the universe, sure enough some people BELIEVE IT. It's amazing to see what happens when you just say something. With PASSION. With CONVICTION!"

And when Jack Black's eyes cartoon-pop out of his head and he spins such magnificent myths, the Devil Himself would believe.

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PHOTOGRAPHY: IPN

TENACIOUS D

Hellacious, bodacious, probably mendacious: Jack Black and Kyle Gass

"I bit the head off a horse. It was a miniature horse, so I thought I could take him out with one bite. But it was ugly, really ugly" Kyle Gass
"It was a quart of sperm. It's just for my throat! It helps you sing better. I didn't suck a cock, I buy it by the quart!" Jack Black

NME MOST WANTED

REVEALED! THE POSTERS YOU VOTED AS YOUR FAVOURITE ROCK'N'ROLL IMAGES

A couple of weeks ago, we asked you to vote online for your favourite rock'n'roll images. Thousands of votes later, the results are in. Here are your heroes, icons and beautiful losers – so stick 'em up...

THE STROKES
PHOTOGRAPHER: COLIN LANE
THE GREEK, HOLLYWOOD, LOS ANGELES
NOVEMBER 2, 2002

Colin Lane: "It was really difficult to get that shot because to get them all together in one place is impossible. After the show they all normally scatter, especially in Los Angeles because they've got lots of friends there. I think that was when Fab was getting back together with Drew – they'd been split for a while but she showed up at the concert and Fab was really excited about that. They were miraculously pulled together at the last minute by their two security guards. I went up and they were all a little soused by then, but it was great."

CARL BARAT AND PETE DOHERTY, THE LIBERTINES
PHOTOGRAPHER: ROGER SARGENT
VALENCIA
NOVEMBER 27, 2002

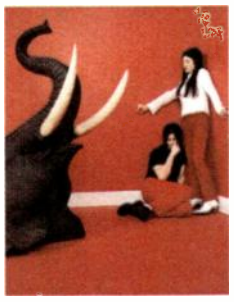
Roger Sargent: "It was taken in Spain. We were supposed to be doing something for the *NME* Christmas issue but the moment we got there one of them said, 'Let's go to the beach!' Brian refused to get in, but Pete and Carl dove in with gay abandon and frolicked around. It was freezing cold. Carl stripped down to his underpants but didn't change them, so when he put his jeans back on it looked like he'd wet himself. He played the gig that night in the same clothes as well."

DEBBIE HARRY, BLONDIE
PHOTOGRAPHER: KATE SIMON
MIDTOWN MANHATTAN, NEW YORK
SPRING 1977

Kate Simon: "It was the first time that I met Debbie and I immediately liked her. I think she might have been still living on the Bowery. It was before her real celebrity – that's part of the appeal. She was so street. Looking at the photograph now, I think it looks like an Italian film still – she's about to put on a sweater. It reminds me of those times in New York, when you could create a persona and there was automatically a venue and an audience. I shot her quite a lot and she was so game. And she was such a great beauty."

LIAM GALLAGHER, OASIS
PHOTOGRAPHER: PEROU
SPRING STUDIOS, KENTISH TOWN, LONDON
MARCH 15, 2002

Perou: "*NME* wanted me to photograph Liam like Jesus for the Easter cover. I thought Liam would tell me to fuck off when I suggested it but he said, 'Go on then, I *am* Jesus Christ. I'm bigger than Jesus!' I said, 'We have this guy here who can make a crucifix for you,' and he said, 'Go on.' He was just about to pose on it when his PR came in and said, 'Get the fuck down – no Jesus Christ poses,' so we ended up photographing him like this instead. The original inspiration was a picture of Jesus as the Sacred Heart."



THE WHITE STRIPES
PHOTOGRAPHER: DEAN CHALKLEY
HOLBORN STUDIOS, LONDON
FEBRUARY 5, 2003

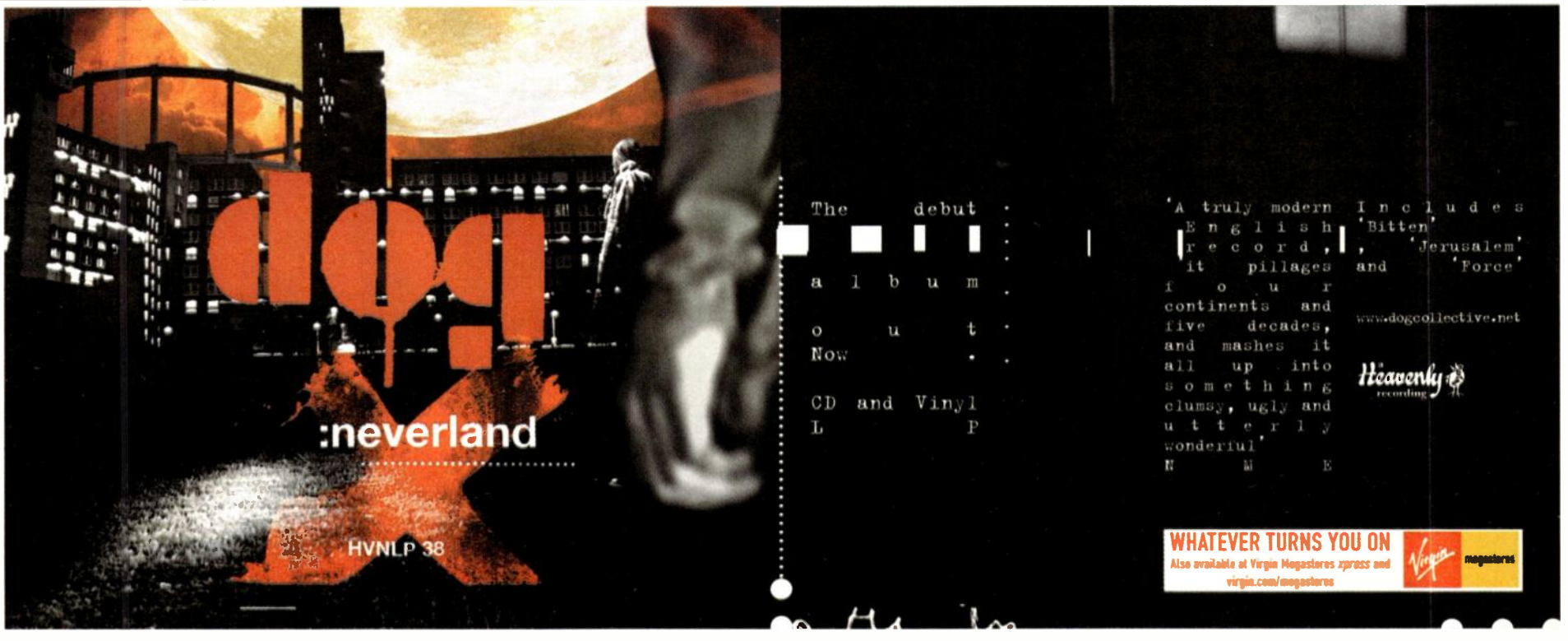
Dean Chalkley: "When Jack and Meg got onto the set I thought they looked like the two kids out of *The Shining* – kind of scary. I said to them, 'Your motivation for this shot is extreme fear.' They did that for the first frame and with that, the power pack that supplied the lights blew up like a Roman candle – it just kept fizzing and fizzing. We figured it was their combined psychic powers and had to usher them off the set."

INTERPOL
PHOTOGRAPHER: PIETER M VAN HATTEM
LOWER EAST SIDE, NEW YORK
DECEMBER 22, 2002

Pieter M Van Hattem: "It had just rained so it was one of those dark, gloomy New York days. They'd just done a soundcheck – the picture was taken about a block from the venue. On the way back we passed a scalper *(ticket tout)* who asked them, 'Got tickets to see Interpol? It's sold out!' Unfortunately, I don't think they heard him."

KURT COBAIN, NIRVANA
PHOTOGRAPHER: ANDREW CATLIN
SUB POP HEAD OFFICE, SEATTLE
FEBRUARY 1989

Andrew Catlin: "Before the Seattle scene even existed, *Melody Maker* did this huge feature on Sub Pop Records. We spent a week there and photographed about 30 bands – Nirvana were one of them. We did these pictures in a blacked-out room in Sub Pop's offices. Kurt was a lot less in-yer-face than a lot of the other bands. He had the air of someone who was permanently preoccupied. He was very interested in the process, about how the gear worked and the way that someone's mind worked when they were taking a picture of him."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THE STROKES PHOTOGRAPHY: COLIN LANE

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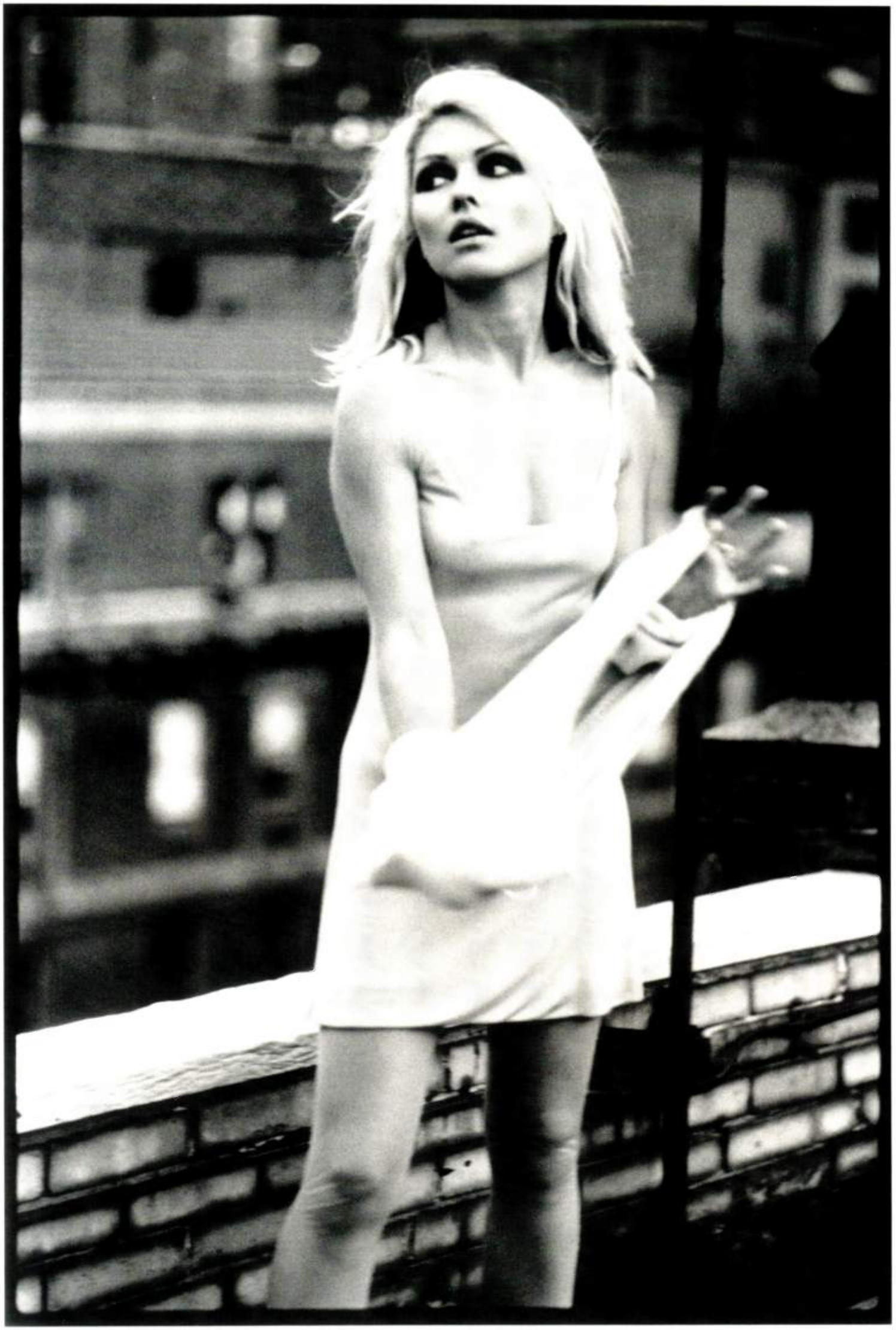
CARL BARAT AND PETE DOHERTY, THE LIBERTINES PHOTOGRAPHY: ROGER SARGENT



NME MOST WANTED

DEBBIE HARRY, BLONDIE PHOTOGRAPHY: KATE SIMON

NME MOSTWANTED

LIAM GALLAGHER, OASIS PHOTOGRAPHY: PEROUINC.COM

NME MOSTWANTED

THE WHITE STRIPES PHOTOGRAPHY: DEAN CHALKLEY

NME MOSTWANTED

INTERPOL PHOTOGRAPHY: PIETER M VAN HATTEM

NME MOST WANTED
KURT COBAIN, NIRVANA. PHOTOGRAPHY: ANDY CATLIN

THE NME CRITICS ALBUMS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

SATELLITE DISH OF THE DAY

SPACE-ROCK EPIC OF GALACTIC PROPORTIONS FROM MASSACHUSETTS HARDCORE VETERANS

CAVE IN
Antenna
(RCA)

There's only so long you can play by hardcore rules before the brutality of your sound becomes a generic straightjacket and your strident principles become a self-imposed prison. Most punk bands tackle this by severing ties with the underground that spawned them, signing up to a cred-hungry major label and playing at being proper pop stars. Massachusetts' Cave In, however, have chosen to tread a much braver path.

The signs were all there on 2000's 'Jupiter' – a leap into sprawling arrangements and progressive scope that hid Cave In's ferocious abrasiveness under huge sheets of celestial sound, with velvet-voiced founding guitarist Stephen Brodsky taking the mic as sole vocalist.

'Antenna', however, is huger still. The opening 'Stained Silver' is like being dropped into a wind tunnel, Brodsky gasping of *"the gates of heaven"* as his guitar howls with gale-force intensity. It's a huge, baroque opening, and it plots the way for things to come.

You can grab at influences as they sail past in the emotional storm of numbers like 'Inspire' and 'Breath Of Water': there's something of the sheer amp-overload of forgotten British shoegazer acidheads Levitation, a little of 'OK Computer'-era Radiohead's mordant atmospherics, even a faint echo of Pink Floyd's grandly hollow scope. But Cave In never, ever plod like the Floyd do: after three albums of travelling at hardcore velocity, the virtues of tightness and brevity are writ indelibly through this band's DNA.

Good thing, too. Because sometimes, when they're venturing far from their hardcore genesis, Cave In can pull out the odd dud: the album's one real weak point is 'Beautiful Son' – a misplaced acoustic number circled with feedback that stinks a little of U2's over-earnestness, and interrupts the otherwise steady build to the cold centrepoint. Still, the following 'Seafrost' is truly gigantic: a nine-minute epic of lurking basslines, jazzy instrumental skitters, and glacial FX that finds Brodsky wailing *"I'm freezing"* until his voice digitally cracks and splinters, and finally becomes one with a swell of chill sound. The last third of the record ups the ante still, spectacular neo-hardcore explorations like 'Youth Overrided' and 'Lost In The Air' imagining the Foo Fighters fired through Saturn's rings, all abrasiveness smoothed down to a frictionless shimmer.

When you cover this sort of expansive, experimental territory, you're inevitably flirting with pomposity. But like Tool or Radiohead, Cave In's progressiveness is hypnotic rather than alienating, played out with a sense of near-religious awe that's difficult to deny. Few records genuinely deserve the epithet 'awesome', but 'Antenna' surely fits the bill.

Louis Pattison **8**

PHOTOGRAPHY: SAM JONES

PAST FORM

Cave In: countdown to ignition

Beyond Hypothermia (1999)
(HYDRAHEAD)

Hoarse vocals, complex arrangements, dynamite charge – this compilation of Cave In's early moments is 'screamo' before the term existed.

Until Your Heart Stops (1999)
(HYDRAHEAD)

Hike up that intensity: Cave In's first LP proper is their heaviest, the sound of Slayer gone psychedelic.

Jupiter (2000)
(HYDRAHEAD)

'Jupiter' might have alienated Cave In's punk fanbase, but it foresaw the band's dreamy new dawn.

LONGWAVE
The Strangest Things
(HAMMER RECORDINGS)

Brit-influenced atmospheric rock from New York

They're from New York, they've got ultra-hip frizzball barnets and have supported The Strokes on tour. But rather than nicotine-stained hangover rock, Longwave are as spacey as the sky-scraping of early Verve, occasionally sharing reference points with NYC's coolest, Interpol.

Longwave's heady mix of serene and haunting atmospherics, skilfully crafted '80s post-punk melodies and gentle grooves will transport you to another plane. But it's Steve Schiltz's rich, warm voice and introspective lyrics that make this band truly shine.

Nichola Browne **8**

MATCHBOX 20
More Than You Think You Are (ATLANTIC)

Masculine rockers still have some issues

Imagine what will happen in *Dawson's Creek* when they all turn 40. Dawson and Joey will still struggle to 'express themselves'. And still nobody'll have had a shag. Matchbox 20 could soundtrack that scenario, but for now they'll have to settle for being the biggest band in America not to raise an eyebrow over here.

Their third album shovels up more of the same college rock. It gives us no pleasure to report that the most interesting thing about Matchbox 20 remains the fact that drummer Paul Doucette is married to Moon Unit Zappa.

Dan Martin **5**

LIL' KIM
La Bella Mafia
(ATLANTIC)

Biggie's ex rests on laurels – with Missy and 50 Cent

What a loyal girlfriend Lil' Kim is. Not content with giving ex-squeeze Notorious BIG a posthumous production credit, hip-hop's most foul-mouthed girl also spends half the album singing his dead praises.

Perhaps she's afraid that people won't listen to her otherwise. There's a serious filler problem here, with snappy highlights like Missy Elliott collaboration '(When Kim Say) Can You Hear Me Now?' and 'Magic Stick' (with man of the moment 50 Cent) surrounded by R&B mush, humourless skits and Cristal and Humvee references. As if anyone still gave a toss.

But it's the production that ultimately disappoints – bhangra-lite beats and old-skool rip-offs that just don't do justice to Lil' Kim's scattergun lyrical power. How long can her glory-by-association last?

Tim Wild **6**

CURSIVE
Presents The Ugly Organ
(SADDLE CREEK)

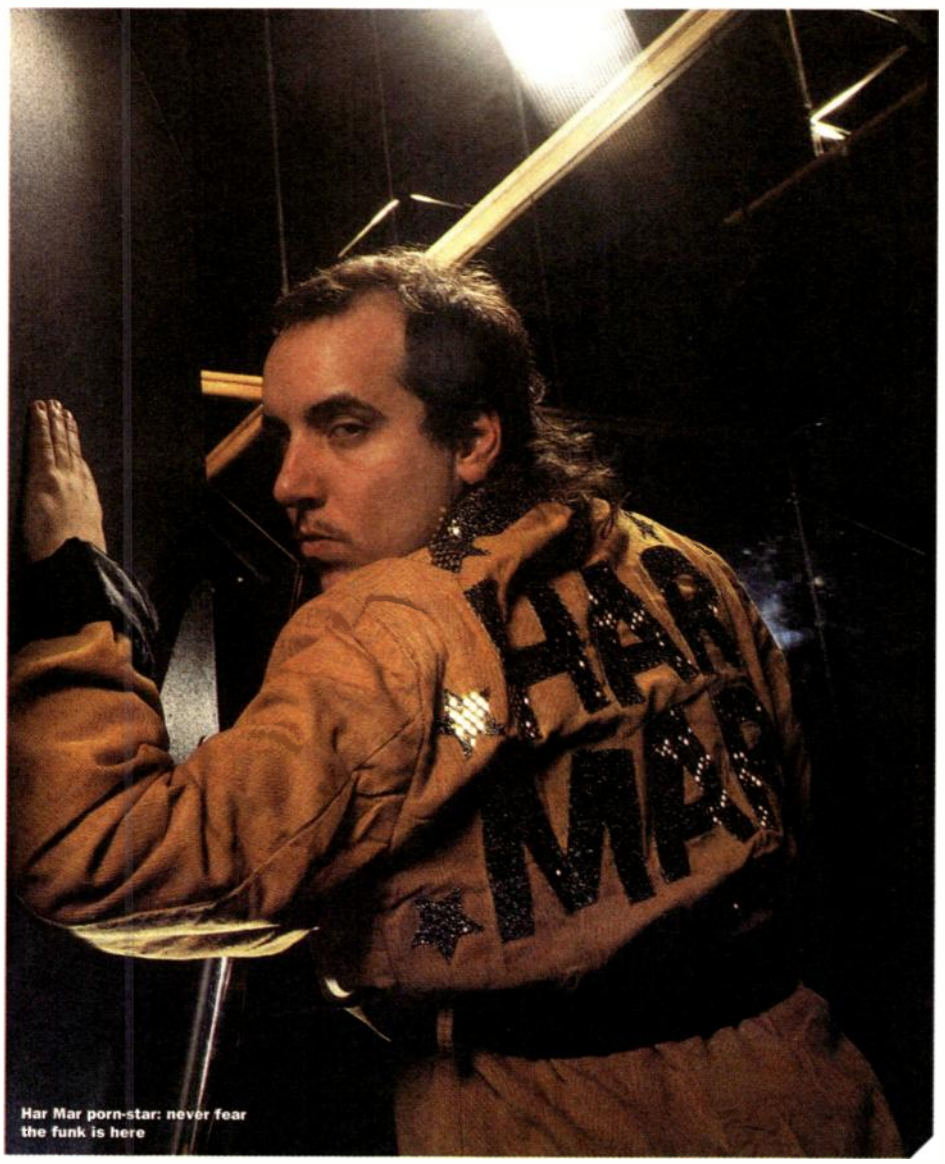
Songs in the key of strife from latest hotbed of talent

Are all residents of Omaha, Nebraska in brilliant bands? *NME* only asks because the Midwest hometown of Conor 'Bright Eyes' Oberst and The Faint has thrown up another great record in 'Cursive Presents The Ugly Organ'.

Cursive represent the unlikely collision between The Cure, At The Drive-In and Oberst's Desaparecidos. This, their fourth LP, is dramatic (hear the strings on 'Art Is Hard'), cathartic (see the testimonies of 'The Recluse', 'Sierra') and features brilliant evocative lyrics (like 'Some Red Handed Slight Of Hand': *"This is the blood I found on my hands/ After I wrote this album/Play it off as stigmata for crossover fans"*.)

Occasionally Cursive are more pompous than compelling. But for the most part, '...Organ' hits all the right notes.

Imran Ahmed **8**



Har Mar porn-star: never fear the funk is here

FUNK ME!

FILTHY, SEX-OBSESSED PARTY TUNES FROM A PERVERTED PORN-STAR LOOKALIKE

HAR MAR SUPERSTAR
You Can Feel Me
(B-UNIQUE)

Bow your head. The Funk is dead. Worse yet, its memory is being sullied by pretty much all who try to revive it, and its most successful current exponent, a clueless multimillionaire buffoon with apocalyptically bad taste in hats called Jason Kay, makes matters worse by attempting to address matters ecological and pop-spiritual within The Funk, when The Funk should only *ever* be about sex. The UH! of it, the GODDAMN! of it, the grind and dirt and nastiness of it. Either that or the shaking of one's ass, which is the same ballpark anyway.

Now raise your head. The revival of The Funk starts here and Har Mar Superstar is the man working the defibrillator. Looking like an extra on a '70s porn set (always a necessity) and getting down like James Brown's distinctly pasty adopted heir, Har Mar inhabits a world where you are never far from a lascivious suggestion, be it one spoken by the Superstar himself or merely intimated by yet another genital-tingling libidinous bassline. It's no exaggeration to say that the last artiste to funk this dirtily was Prince in his prime.

You can hear the echoes of Minneapolis' funkiest in Har's ludicrously self-aggrandising intro (thanking us all for his swish new car) and then we plunge into a gleeful mess of electro, hip-hop beats, bad-ass rhyming, vocoder madness and handclaps. 'Power Lunch' is the closest pop music has come to cramming an entire porno movie into three minutes, 'You Can Feel Me' is belligerent sex-electro that should be enjoyed *"from the backseat of your car to the* (perfectly judged pause) *bedroom floor"*. And in 'Elephant Walk', Har invents and imparts to us all a new dance.

Complete and utter filth from start to finish. That's as high a compliment as we can bestow on an album. If your ass fails to shake to its numerous high times, then something is wired up wrong back there. The Funk is dead. Long live The Funk.

Pete Cashmore **9**

FONKY HONKIES

The funkiest white men in modern pop

BECK
No contest. He gets down music-wise and can slide like James Brown too. Let him be your chaperone. He'd like that.

SHAUN RYDER
Funk is all about getting down and dirty and going mental. They don't get dirtier and more mental than Shaun. Can't sing for toffee – this is also a good thing.

EMINEM
Hip-hop being the 21st century funk and all. Rude, lewd, full of attitude and, when not playing the self-pity card, keen to make you lose yourself, a fine funky sentiment.

FLEA
His rubber thumbs help, enabling the Chili Pepper to treat his bass guitar as something to be punished – a defining funky feature.

MICHAEL JACKSON
Gets down in an impressive manner. Says "Ow!" and "Ee-hee!" a lot. White as a sheet. Yep, let him in!

NME'S PICK OF THE MONTH

What we said about the last four weeks' finest CDs

THE KILLS
Keep On Your Mean Side
(DOMINO)
"Anyone with a love of The Velvet Underground, Patti Smith and ill-rock in general will find plenty to gorge on here."

AFI
Sing The Sorrow
(DREAMWORKS)
"A band who are burning at their brightest."

THE CLASH
The Essential Clash
(COLUMBIA)
"'The Essential Clash' serves their legacy admirably."

50 CENT
Get Rich or Die Tryin'
(SHADY/AFTERMATH)
"A photofit of the perfect rap breakthough, elevating the author to hip-hop's highest table."

CRADLE OF FILTH
Damnation And A Day
(EPIC)

But they're not even real Satanists!

How long can you sustain a career after you've been outlawed at John Menzies by likening the Son Of God to a lady's precious place? Long enough for a slot on *Never Mind The Buzzcocks* and a change to a major label, at least. Apart from the brilliant 'Better To Reign In Hell' (the *Top Gear* tune gone *Rocky Horror*), 'Damnation And A Day' numbers 17 tracks of operatic death metal, flecked with *Omen*-style choral interludes and, on 'Presents From The Poison-Hearted', keyboards that sound like Rick Wakeman. We'd like to know what a 'Dobermann Pharaoh' looks like, but listening to one, sadly, sounds a bit shit. Is there not enough evil in the world already? And isn't swallowing this just the same as believing WWE is for real? Maybe we're being thick or something.

Dan Martin **4**

DANIEL JOHNSTON
Fear Yourself
(SKETCHBOOK)

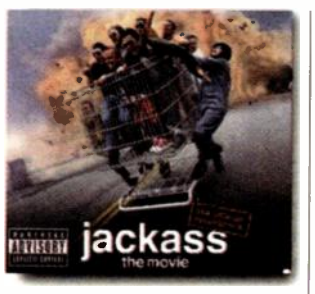
Kurt Cobain's favourite genius outsider pop prophet returns

Having spent much of the '90s as alt.rock mascot to the punk rock elite, lauded by Sonic Youth, Beck and Kurt Cobain, Daniel Johnston has long been a most unlikely pop star. His output hindered by fluctuating mental heath, Johnston's career has veered from hot dog vendor to major label recording artist, MTV darling to housebound recluse.

It now seems that Johnston has found his feet again, and this collection of scuzzy pop gems, recorded with help from Sparklehorse's Mark Linkous, is a veritable platter of lo-fi treats.

'Mountain Top' is a cascade of dizzy abandon, while 'You Hurt Me' is a stark piano ballad. Where Johnston's career goes from here is anyone's guess, but like the journey to the present, it's bound to be interesting.

James Jam **8**



VARIOUS
Jackass The Movie OST
(AMERICAN RECORDINGS)

Music to break bones to

Johnny Knoxville might well be a cultural cancer, but, somewhat annoyingly, he's also a cultural cancer with pretty nifty taste in music. Somewhat predictably, Andrew WK – a man whose sole role in life is to provide the rousing synth-rock soundtrack to footage of grown men hurting each other – pitches up here with 'We Want Fun', but otherwise this soundtrack to the inevitable movie is all aces, combining numbskull punk (Ramones, Rezillos), death metal (Slayer) and potty-mouthed hip-hop (Sir Mix-A-Lot). Plus, any album that rounds up '80s funk-punkers the Minutemen's deathless 'Corona' and New Jersey shlock punks The Misfits is almost good enough to make you briefly forget all the wheelchair jousting and scrotum-stapling. *Almost.*

Pat Long **7**

STEPHEN MALKMUS & THE JICKS
Pig Lib
(DOMINO)

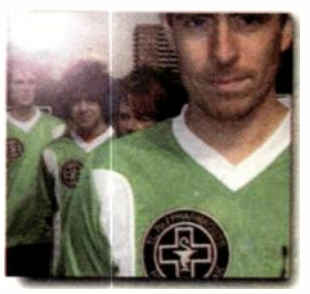
Ex-Pavement man unleashes second solo album. Be afraid

It is painful to tell you that the man credited with booting Blur up the arse circa 'Blur' and the nearest thing to an underground genius, has lost the plot.

The playful and unique backdrop of folk-rock and prog-infused noodlery of yore has given way to the over-indulgence of yawn.

Had they wandered from their heavily stylised moorings, 'Animal Midnight' and muscular strumathon 'Vanessa From Queens' may well have rocked like the Himalayas. Instead, thanks to odd singing and 'clever' lyrics, we just get achingly smug, tune-shy tedium. Ultimately, 'Pig Lib' is a missed opportunity under a blanket of futility. *"I wish we could get our act together"*, mumbles Malkmus on rubbish closer 'Us'. You're not the only one.

Sarah Dempster **4**



TED LEO & THE PHARMACISTS
Hearts Of Oak
(LOOKOUT!)

NYC punk icon's shining hour

If Ted Leo's old band Chisel were still around, their modish garage would probably have earned them three or so *NME* covers by now. But 'Hearts Of Oak', Ted's second LP with The Pharmacists, might make him a star yet; it's witty, urbane and packed with melody.

Ted's lyrical thought process leads to an entirely fictional song about his part in the golden days of British ska ('Where Have All The Rude Boys Gone?'), him being the first person since Des'ree to rhyme 'ghost' and 'toast', all to a backdrop of Kinks tautness, Guided By Voices tune overload and new wave angularity. The propulsive garage rock of 'The Ballad Of The Sin Eater', especially, could make a thousand indie kids melt. Here's to Ted Leo finally getting the respect he deserves.

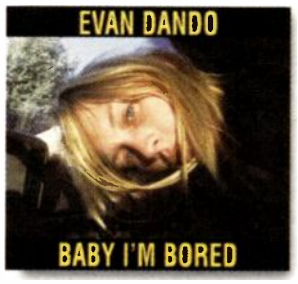
Noel Gardner **8**

PHOTOGRAPHY: MARK ELBECK/PA

EVAN ON EARTH

EX-LEMONHEAD CLEANS UP FOR HIS FIRST ALBUM IN SEVEN YEARS

EVAN DANDO
Baby I'm Bored
(SETANTA)



Of all the twists and turns in the rock career path, the one signposted 'I've cleaned up' is probably the least loved. Journalists feign interest in the former addict's new ostrich milk and organic beansprout regime; record executives wonder where their cranky, multi-talented visionary has disappeared to; lifelong fans shrug and utter the immortal line: "I always preferred the early stuff anyway."

Yet the news that Evan Dando has been sober for nine months while recording 'Baby I'm Bored' comes as a relief. Few outside Al-Qaida will ever experience wilderness periods to match the seven-year exile since The Lemonheads' muddled swansong 'Car Button Cloth'.

With Evan Dando, nothing is as it seems. *"I can't believe how far I slid/But secretly I'm glad I did"* he whispers two minutes and five seconds into 'The Same Thing You've Thought Hard About Is The Same Part I Can Live Without', and you know the strange magic he possesses will never desert him.

Where others find that without substance abuse they have no substance to abuse, Evan's role as a dopey, modern day Gram Parsons – albeit playing plaintive guitar-pop – still fits. Give him an acoustic guitar and a microphone it seems and these sleepy, humble hymns to a murky past just tumble out of him.

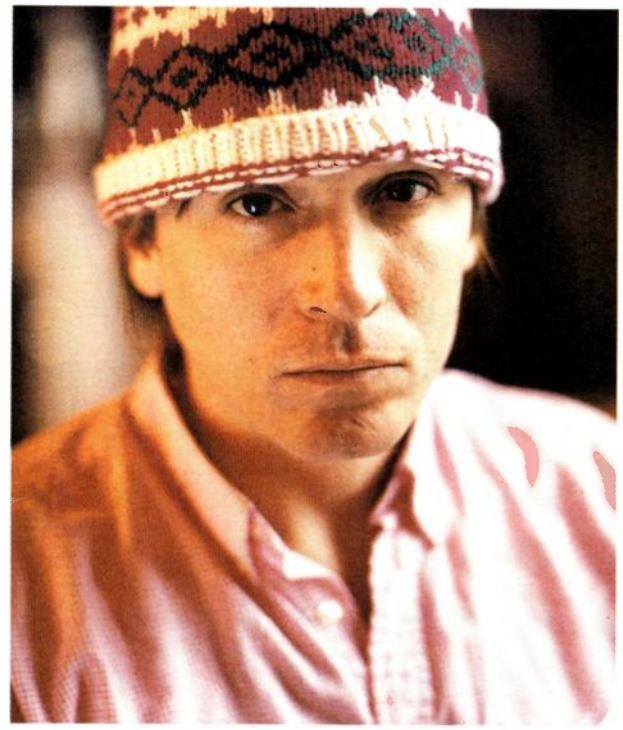
Odder still, two of the best songs here, 'Hard Drive' and 'All My Life' – written by long-term acolyte Ben Lee – manage to sound more like Evan's druggy confessionals than Evan himself, right down to the stoned sentiments (*"All my life/I thought I needed all the things I didn't need at all"*). Stalkers rarely come in so useful.

A blissful happiness pervades 'Baby I'm Bored', but then that's Evan all over. Considering what he's been through, you get the feeling he could have an epiphany just opening his eyes in the morning (he does here, on 'Waking Up'.)

"I've been doing monitors for Enya," Dando wryly declared when asked where he'd been all these years.

The good news is that he didn't learn a thing.

Paul Moody **8**



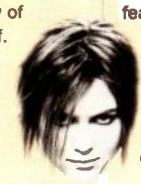
PHOTOGRAPHY: JAMIE BEEDEN/JULIAN MARSHALL/PEROUINC.COM/COLIN LANE/RETNA

IT'S A SHAME ABOUT RYAN The people who led Evan astray

1 COURTNEY LOVE
As '92 turned into '93, The Lemonheads surfed a golden wave of grunge. Evan was (inevitably) asked to stay with the Cobains as Courtney had 'impure thoughts' about him.

2 NOEL GALLAGHER
As Oasis-mania hit the UK, Evan hitched a ride. He wrote a song called 'Purple Parallelogram' with Noel at the time that has never been released. Probably for the best.

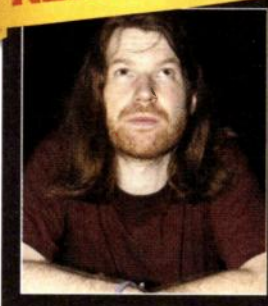
3 JULIANA HATFIELD
Evan set about haunting the backstage campfires of Glastonbury '95 in the company of the indie waif. Declared around this time that "the universe is all sparkly".



4 RYAN ADAMS
In 2001 Evan was rumoured to be assembling a supergroup featuring Ryan Adams, James Iha from Smashing Pumpkins and Melissa from Hole. They were to be called The Virgins.

5 KEITH RICHARDS
A long-term Dando associate thanks to Evan's friendship with Anita Pallenberg. Evan almost burned down Richards' country pile Redlands when the Stone was absent during 'hi-jinks'. Lucky guy.

REVIEWED NEXT WEEK:



APHEX TWIN
26 Mixes For Cash (WARP)
Creator of two albums in *NME*'s 100 Best Albums of all time releases compilation of highly sought-after remixes. From Bowie to Curve, everyone's wrenched through Richard James' mangle. No-one's safe.

THE CARDIGANS
Long Gone Before Daylight
(STOCKHOLM RECORDS/UNIVERSAL)
Swedish love-in galore as The Hives' Pelle, Soundtrack's Ebbot and Nick Royale of The Hellacopters accompany Nina and co for long overdue return.

LINKIN PARK
Meteora (WARNER BROS)
The return of the nu-metal pin-ups finds them in a rock landscape that's changed completely. How will they fare?

FORTHCOMING RELEASES

March 31
THE WHITE STRIPES
Elephant (XL RECORDINGS)
NME said: "the eloquence, barbarism, tenderness and sweat-drenched vitality of 'Elephant' make **it the** most fully-realised White Stripes album yet. **(9)**"

HOT HOT HEAT
Make Up The Breakdown
(SUB POP/B-UNIQUE)

April 7
RUN DMC
Greatest Hits (ARISTA)

AUTECHRE
Draft 7.30 (WARP)

REISSUE
BURNING BRIDES
Fall Of The Plastic Empire (V2)

YO LA TENGO
Summer Sun (MATADOR)

ABANDONED POOLS
Humanistic
(B UNIQUE/EXTASY RECORDS INTERNATIONAL)

Eels offshoot – dive in!

If you divided peak-era Smashing Pumpkins by three and then added Jimmy Eat World's peerless pop song IQ, you'd be pretty close to the user-friendly sludge of 'Humanistic'. Which is strange because you get Abandoned Pools merely by subtracting bassman Tommy Walter from the earliest, kookiest Eels line-up and leaving him to rot in LA for six years.

'Humanistic' is his first work since leaving the band after 'Beautiful Freak' and, if the themes here are anything to go by, it hasn't been a happy hibernation. *"I don't need your mercy kiss,"* he hisses on, erm, 'Mercy Kiss' before going on to diss his own kind on 'Blood', admitting that *"we eat our young"*. However, while there are moments of muted brilliance Abandoned Pools' debut is, ultimately, a touch shallow.

Dan Martin **7**

THE AISLERS SET
How I Learned To Write Backwards
(SUICIDE SQUEEZE)

What Phil Spector's nightmares sound like

Imagine '60s girl group The Ronettes playing guitars in a deserted school hall at midnight. They're cranking out barbiturate-clouded fuzz as a Motown beat keeps metronomic pace, their beehives nodding in silhouetted syncopation. This is how The Aislers Set sound.

Mating the faded spectre of Spector with the nihilism of grrrl punk and a spot of Lynchian disorientation sounds a bad idea on paper, but, in the case of album two from Amy Linton's band of tragic romantics, it makes imperfect sense. Sleighbells, Cuban trumpets, half-inched Smiths lyrics and chasms of lovely echo all add to an insomnia-like reverie that clings on long after its mere half-hour is up.

Mike Carhart-Harris **7**

STATE RIVER WIDENING
Early Music (ROCKET GIRL)

Gorgeous collection of flowing instrumentals

State River Widening make music that's not so much at odds with the current scene as on an entirely different planet to it. The trio may be based in London but you wouldn't know it from the fragile world their music inhabits. Just take opener 'New Title', which is essentially Nick Drake going white-water rafting on a Tortoise LP. Or 'Highest Point On The Island' which could easily soundtrack a support convention for malfunctioning glockenspiels.

When the beauty of your music rests so heavily on each precious strum it's easy to find yourself stranded up the arsehole of pretension. But State River Widening have broken free from the straight-faced disciplines of post-rock and emerged into the sunlight with a record that fills the heart as well as the head.

Tim Jonze **8**

THROWING MUSES
Throwing Muses **8**
(4AD)

KRISTIN HERSH
The Grotto **7**
(4AD)

By turns electrically charged and starkly acoustic, the two sides of Kristin Hersh

Most bands get one shot at a career and that's it. How this would explain the long and varied existence of Providence, Rhode Island's Throwing Muses – a unit that's developed over 18 years and survived several line-up changes – is a moot point.

The eponymous new album by Kristin Hersh, David Narcizo, Bernard Georges and Tanya Donelly is a raw blast of electric power that serves as a career coda, of sorts. With by turns viscous and vicious storms of drums, guitars and voice(s), it finds Throwing Muses reduced to a molten core, with few extraneous niceties like decorative production or ornate musical shading. And it's one long roar of affirmation.

On the other side of the coin, Hersh's seventh solo, and defiantly acoustic, effort, features support from Howe Gelb (Giant Sand) and Andrew Bird (ex-Squirrel Nut Zippers) on piano and violin respectively. Thematically, it's just great to hear an essential contradiction between the close lyrical intimacies and the stark, almost deserted, wide open spaces of the accompaniment.

And yet again, in a strange way, these songs are just as heavy as their electrified cousins on the Muses album. With lyrical barbs aplenty, a modicum of self-reflection and sometimes unnerving imagery, Hersh's semi-private thoughts come resolutely alive. From 'Snake Oil''s medication metaphors to a version of 'Ether' that's more spooked out than an old fairground, she remains a songwriter of rare prowess.

Dele Fadele

SINGLE OF THE WEEK

It's all their fault! Electroclash daddies Cabaret Voltaire

CABARET VOLTAIRE
Nag Nag Nag (MUTE)

No doubt inspired by the blaze of publicity centring around Britain's brightest and best electroclash shindig, Mute Records are re-releasing the record which gave it its name. And after all these years (24 to be precise) 'Nag Nag Nag' still bristles with enough static electricity to send sparks flying from Dortmund to Detroit. A scratchy, shouty piece of distorted guitar and pioneering electro, it has more in common with the Yeah Yeah Yeahs than Fischerspooner. Not bad for three blokes from Sheffield who named themselves after a Dadaist collective. (And you thought Interpol were pretentious?) Fuck Michael Parkinson – Cabaret Voltaire are hereby confirmed as our greatest living Yorkshiremen. ***(AN)***

THE CARDIGANS
For What It's Worth
(POLYDOR)

The first peep out of The Cardigans in five years sees them ditching the chilly rawk edge of 1998's 'Gran Turismo' in favour of a warm, winsome early-'70s radio vibe. Nina Persson comes over like a young, country-tinged Olivia Newton-John, dealing with the consequences of confessing her love to a jerk who doesn't reciprocate. A little hard to believe such a tale from the Swedish minx, but an utterly lovely song just the same. ***(AL)***

PARTY OF ONE
Shotgun Funeral (FATCAT)

What's strange is not that you're dancing like a maniac but that you're doing so to the sound of the engine from Frank Black's tourbus suffering a multiple aneurysm. Party Of One have taken an extremely overweight slice of bass fuzz and transformed it into the kind of party anthem that Har Mar Superstar would sell his third chin for. Not only is this record utterly brilliant but it's also got its priorities in the right place. Just check out the line *"Put on your white coats put on your white gloves/ Fill me up with all kinds of drugs"*, sung with all the glee of a madman who's just taught The Velvet Underground how to throw shapes. ***(TJ)***

THE DYSFUNCTIONALS
Payback Time (SONY)

Tough times for the advertising industry at the moment – and deservedly so, judging by this lame tune from the new Levi's ad. This time, the men in the red spectacles have dredged up a collaboration between producer-about-town Nellee Hooper and Kelli Ali, formerly of hopeless trip-hoppers the Sneaker Pimps. Thanks to Ali's cornily fake American accent and Hooper's antiseptic scuzz, it sounds exactly like Garbage, apart from the bit a minute in when it decides shamelessly to ape LCD Soundsystem's 'Losing My Edge' instead. Would you buy a used bassline from this band? ***(AN)***

LINKIN PARK
Somewhere I Belong
(WARNER BROS)

There's a lot riding on Linkin Park's return – not just their future, but that of nu-metal itself. If their new album goes the way of Korn's and Papa Roach's last efforts, baggy shorts across the western world will be turned into dishcloths and it'll all be over bar the shouting (and the whining, moaning, screaming...). Like Stone Sour, Linkin Park are staking their claim for immortality with a distinctly soppy ballad. They never were exactly Black Sabbath, but judging from this single Avril Lavigne could whup their asses with both hands tied behind her back. ***(AN)***

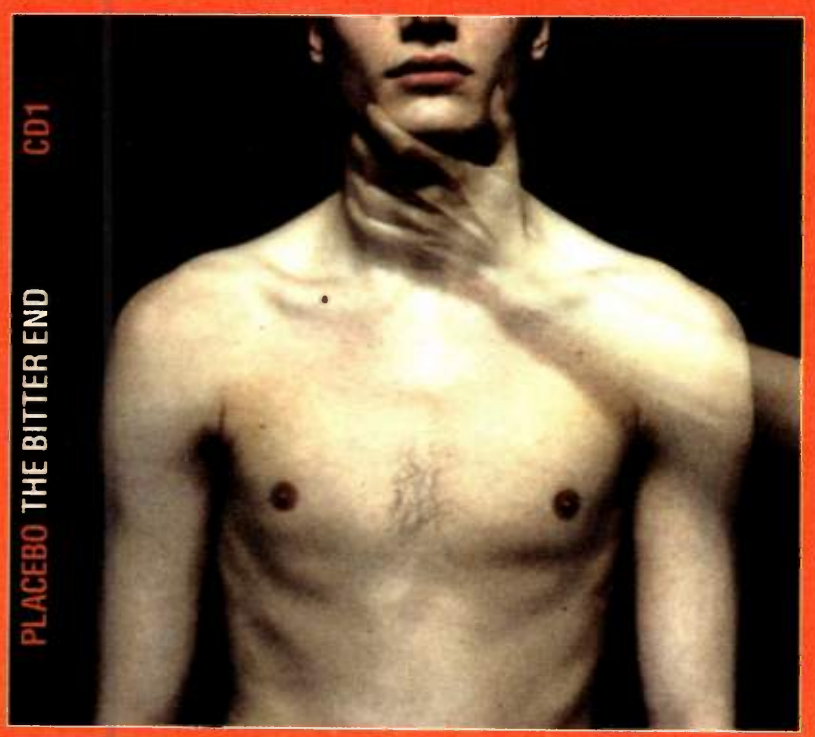
ALPINESTARS
Burning Up (RIVERMAN)

Swirling electronics gather pace like a dope tornado arising from The Music's tourbus. The vocals are 'out there' like they've just stumbled home after 24 hours on the 'cid with Nick Jago. It's dark. It's mysterious. It's druggy as fuck. And then the chorus kicks in and it's Take That's 'Could It Be Magic' mixed with Toni Braxton's 'Unbreak My Heart'. Only for the vaguely-wasted generation. Insane. ***(TJ)***

JA RULE FEATURING ASHANTI
Mesmerize (DEF JAM)

Some say that pop and rock fans are fickle, but their loyalty is positively hound-like in comparison to lovers

VIRGIN LOVES



Placebo
The Bitter End

CD Single
Out Now

The Bitter End is the blistering new single from Placebo's forthcoming explosive album Sleeping With Ghosts. Available on 2 CDs and 7", the single includes two brand new tracks as well as video footage, an alternative version of the band's debut Teenage Angst and a re-recording of Daddy Cool.

Available on 2 CDs £1.99 each, ltd 7" £1.49

of hip-hop. In rap, today's hot potato is tomorrow's toast and it's all going a bit crispy round the edges for Ja Rule, whose current album has done far less well than his blockbusting 'Pain Is Love'. So he's duetting with R&B princess Ashanti again to try and recapture a bit of that old 'Always On Time' magic. Agreeable enough, but who actually *needs* it in these days of Our Lord 50 Cent? ***(AN)***

ABANDONED POOLS
The Remedy (B-UNIQUE)

Regal alt.pomp rock from ex-Eels bassist Tommy Walter, this curious and helium-voiced rock blitz is a preposterous, if lightweight rock stomper. *NME* has a nagging suspicion that Walter has most likely heard, and scarier still *enjoyed*, a record or two by '70s symphonic rock retards ELO. Nonetheless for the three minutes Abandoned Pools pedal their daft stadium wannabe rawk, it's a pleasantly enjoyable rush. ***(JJ)***

THE 'BURN
Drunken Fool (HUT)

Oh Christ. It's the summer of love again in the northwest town of Blackburn, and The 'Burn are that region's leading exponents of drippy hippy wibble. Already given the seal of approval by the high priests of boring trad-rock Gallagher and Weller, it's safe to say that veterans of the dadrock wars of '97 will know exactly what this sounds like and will already be planning retaliation. Quite how it's legal to make this kind of sub-Arthur Lee nonsense is anyone's guess, but *NME* blames the lethal concoction of cannabis and acoustic guitars. Seek out these buffoons and destroy. ***(JJ)***

OOBERMAN
First Day Of The Holidays (ROTODISC)

Ooberman are smart enough to know two key rock facts. They know that it's currently OK to namecheck Queen. And they know that no sane record buyer gives a flying fuck that Ooberman are back with a new record. Working on these two principles they've arrived at 'First Day Of The Holidays', the indie equivalent of 'Bohemian Rhapsody'. Well, not really, but it *does* have some different bits glued together in an unwieldy manner. And a high-pitched bit and a rocking bit. Sort of. In fact, the only *real* difference between the two is that you won't secretly rock out to this when you think nobody's looking. Because it's shit. ***(TJ)***

NERD
Lapdance/Provider (VIRGIN)

If you haven't heeded our entreaties to go out and get yourself some Neptunes records by now then you probably never will (and you need your bleedin' ears cleaning out). We hardly need to restate that the super-producers' band NERD are the nearest you'll get to the psychedelic soul mélange of vintage Prince or Curtis Mayfield, especially since 'Lapdance' has now been re-released THREE times. We'll just trust your excellent taste as an *NME* reader and let music nature take its course. ***(AN)***

SNOOP DOGG
Beautiful (PRIORITY)

Heard the one about the rapper who couldn't stop name-dropping himself? Erm, well yeah actually, about 300 times a *week*. It seems that even when Snoop is rapping about the object of his affections he still manages to mention himself every other word. Same old story, then, but at least it's a good one – scattered rhythms, laser-guided Neptunes production and soulful falsetto croons of *"Beautiful, I just want you to know you're my favourite girl"*. You can't help think that the public's thirst for this sort of thing will never be quenched. ***(TJ)***

SAINT ETIENNE
Soft Like Me (MANTRA)

There's always some bizarre thought process hanging around bands who announce that they're back – as if being 'back' is enough to justify a record's existence. Come on, you don't celebrate when the taxman or the grim reaper is 'back'. And the same goes for this unbelievably irritating dollop of pop-rap turd. ***(TJ)***

HAIRY DIAMOND
Torture (PPQ)

It starts, as all singles should, by ripping off the bassline from 'Billie Jean'. It then adds some soulful vocal samples to the mix, which would be a great idea had Moby not sold this concept, along with his dignity, to the world of telecommunications. And then it does nothing else for the rest of the record. Nothing at all, just repeats the same thing over and over again. It's pleasant enough, but you're not going to want to hear it again once you've reached the ground floor. ***(TJ)***

SIMPLY RED
Sunrise (SIMPLYRED.COM)

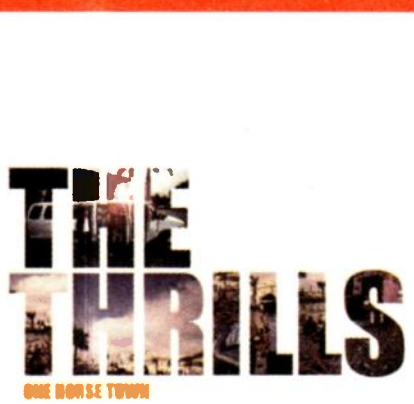
NME hereby stares skywards and pleads with the Lord Almighty over His perverse sense of justice. Redneck pretzel munchers play real-life games of *Risk* with Iraqi innocents, quaint games of cricket are played in the midst of rape and genocide, and somehow, for reasons known only to the all-knowing creator, Mick fucking Hucknall is actually allowed to walk among us without any heavenly smiting going on at all. And now, forged from the fiery pits of Hades comes 'Sunrise', an unkempt abortion of a record, the aural equivalent of bumhole cancer. First Ooberman, now *this*.

FORTHCOMING RELEASES

March 31
BEYONCÉ KNOWLES Wish Upon A Star
AVRIL LAVIGNE I'm With You
BURNING BRIDES Plank Of Fire

April 7
RICHARD ASHCROFT Buy It In Bottles
DEATH IN VEGAS FEATURING PAUL WELLER So You Say You Lost Your Baby
FOO FIGHTERS Have It All
QUEENS OF THE STONE AGE Go With The Flow

SINGLES OF THE WEEK



CD £1.99, 7" £1.49

The Thrills
One Horse Town — CD Single Out Now

The boys from Dublin are back with their own brand of guitar pop, laden with sunny harmonies. One Horse Town is their first single and for a very limited time you can get your own signed copy on 7" orange vinyl.

Ok Go
CD Single Out Now — Get Over It

This naggingly catchy tune is taken from OK Go's outstanding self-titled debut album. Ok Go is accurately described as part indie rock, part stadium rock, part straight-up pop.

CD £1.99, 7" £1.49

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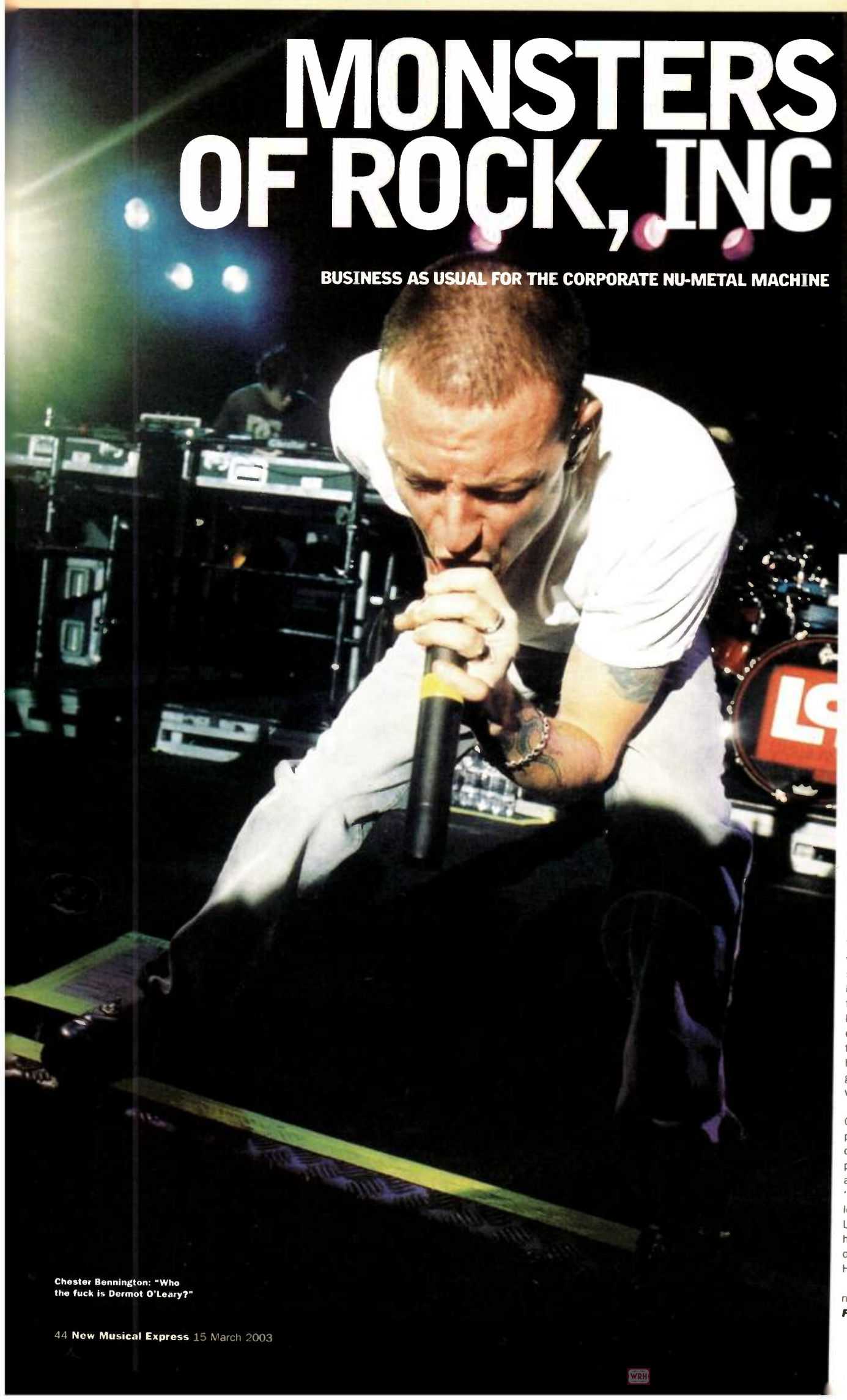
LIVE REVIEWS

Edited by Pat Long

MONSTERS OF ROCK, INC

BUSINESS AS USUAL FOR THE CORPORATE NU-METAL MACHINE



Chester Bennington: "Who the fuck is Dermot O'Leary?"

LINKIN PARK
London Brixton Academy
March 5

Critics of Linkin Park say they're more brand than band. Wicked whispers that they were engineered by a Svengali looking to corner the pop-metal market dogged their early career. Detractors say they've cynically co-opted the angst of middle America's teenagers and sold it back to them as a basis for the megalomaniacal aspirations of 14 million-selling Linkin Park Inc. Even the name of their frontman raises eyebrows – would you trust someone called Chester Bennington?

On the eve of Linkin Park's return with new LP 'Meteora', pop music and pop metal have moved on. Today, Christina and Justin rule the charts, while '4-real' pop-rockers like Avril Lavigne clog up the Top Ten. Comebacks from Papa Roach and Korn last year totally underwhelmed, while Limp Bizkit's new single sounds more like some bitter Chris Morris pastiche than the record that'll re-invigorate the genre.

Linkin Park are better placed than most of their peers, mind, mainly because they've solved their biggest problem – how do you follow up a multi-million selling debut LP? – in typically sensible Linkin style. By making a new one that's virtually indistinguishable.

Apart from 'Faint' (which sounds like something by '80s synth overlords Depeche Mode), the rap-rock furniture of new tracks like 'Don't Stay' and flyer single 'Somewhere I Belong' have the same unobtrusive turntablism, enormodome sensibilities and Jerry Bruckheimer aesthetics as 'Hybrid Theory' standards like 'Crawlin''. Only Bennington's intensity (his face looks like a man at war with his colon) betrays the band's super-sleek veneer. But even he's prone to saying things like. "I just wanna give every one of you out there a hug". Ooof.

Tonight Linkin Park give few indications that they'll save nu-metal, or that they want to. But there's enough here to suggest that having barely tinkered with the formula that made them such a globally successful brand, the Linkin corporation can expect a few more paydays yet.

Michael Lane

THE DARKNESS
London Brixton Academy
February 27

Spandex-clad goon-rockers divide and conquer

Nothing divides the *NME* office like The Darkness. Smallpox carrier? Step right in! Suspected member of Al-Qaida carrying armful of 'fake' firearms? Make yourself comfortable! Darkness fan? *Quick! Call security!*

Tonight the four support ancient metallers Def Leppard. But what's this? Singer Justin Hawkins isn't wearing his trademark zebra-skin leotard, instead modelling a pair of shiny pink plastic trousers. Boring! Five blasts of unremarkable gurn-rock pass by. Those who haven't nodded off are heading in droves to buy a Def Leppard mug.

Justin disappears. When he returns he is wearing a brand-new tiger-skin leotard stripped to his puny waist. His hair flows behind him like he's just seen the ghost of Angus Young in a wind tunnel. His oversized lips hang from his face like giblets drooling with the very juice of rock'n'roll.

"This is called 'Get Your Hands Off My Woman'," he drawls. The place goes ape. Justin clambers onto the shoulders of a roadie and ploughs through the crowd, playing a demented guitar solo. Next: 'Love On The Rocks (With No Ice)', which sounds like prime Def Leppard if they'd been forced to hear Smiths records for ten years on laughing gas. In a strip-bar in Heaven, Freddie Mercury laughs.

Resistance to rock'n'roll nonsense of this calibre is futile.

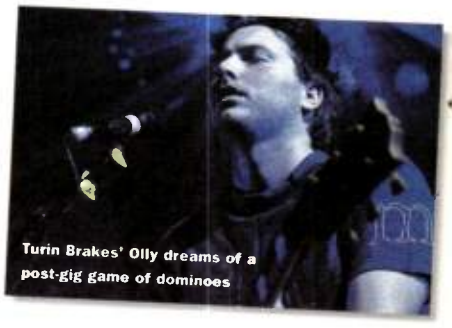
Paul Moody

TURIN BRAKES
Birmingham Academy
March 4

Nu-acoustic heroes find another gear

In many ways, it's a wonder that these guys are still here at all. The unrelenting onslaught of rockers from Scandinavia, Detroit and New Zealand should really have left the corpse of Turin Brakes twitching under a pile of amps and Flying Vs by now. But, unlike many of their new acoustic movement contemporaries, the duo have returned to spread themselves a little more evenly across the musical cosmos.

As far as new directions go, this is hardly a radical overhaul. Olly Knights and Gale Paridjanian



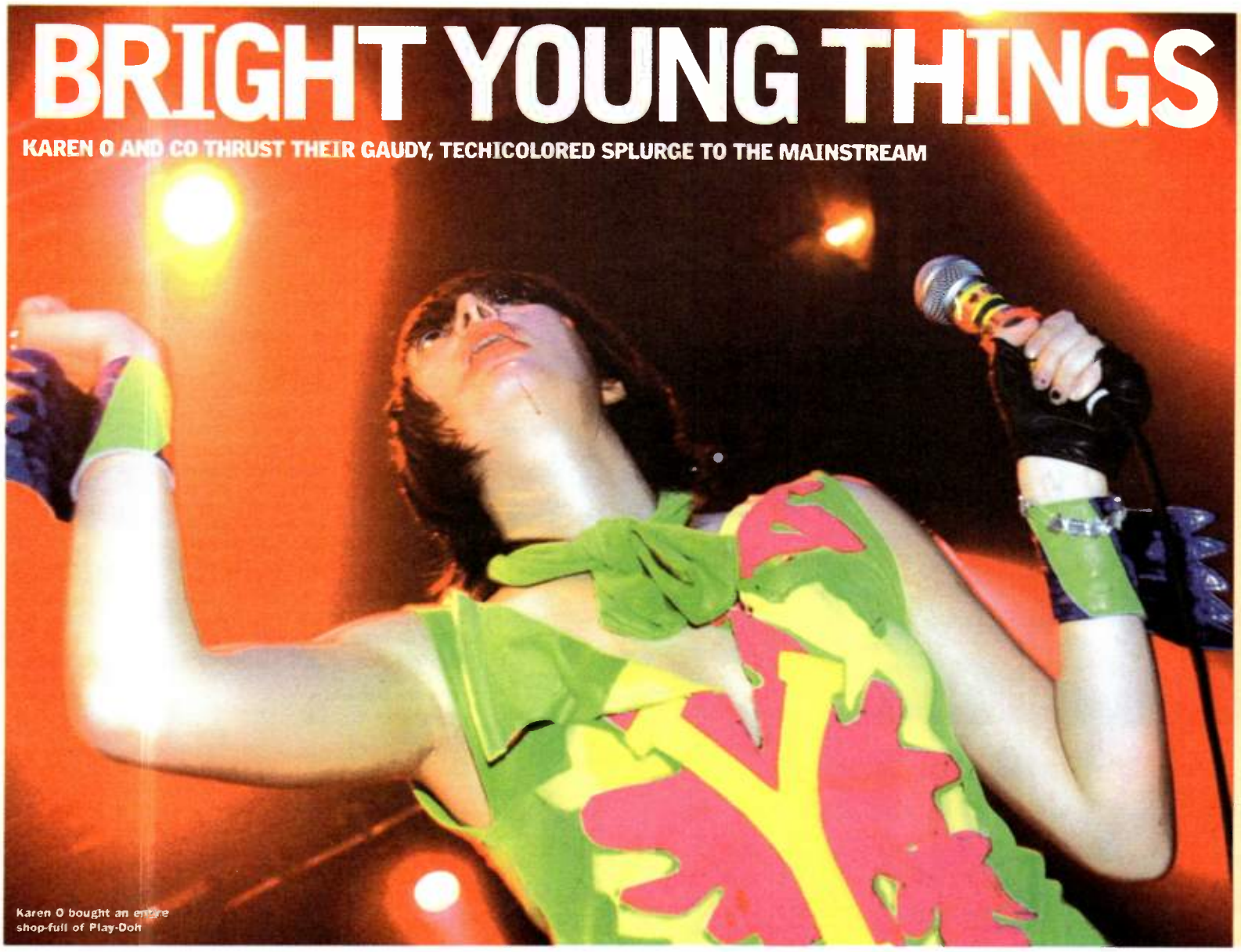
Turin Brakes' Olly dreams of a post-gig game of dominoes

are still the dream son-in-laws they always were; softly spoken, polite and about as rock'n'roll as Coldplay having a quick game of dominoes. The spaced-out folk of moments like 'Little Brother' mark the point at which the previously muted strummers expand out of the acoustic straightjacket into something less clearly defined. From now on, if anyone asks you what Turin Brakes are like, just reply with glazed eyes, "They sound like the ether. Maaaan."

Hardeep Phull

BRIGHT YOUNG THINGS

KAREN O AND CO THRUST THEIR GAUDY, TECHICOLORED SPLURGE TO THE MAINSTREAM



Karen O bought an entire shop-full of Play-Doh

YEAH YEAH YEAHS
London WC2 Astoria
March 4

There are rock'n'roll stars, and there is Karen O. Grinning, pouring champagne over the *18* photographers clamouring in the pit, swearing like a sailor and waving her arms like a ballet dancer gone bad, the Yeah Yeah Yeahs' singer is *so* magnetic a presence that she actually causes a kind of mosh Mexican wave that follows her as she skips from one side of the stage to the other. And that's without mentioning her outfit, an eye-popping ensemble of green satin vest and hotpants, purple fishnet tights and a pair of striped yellow boots that make her feet look like two giant bumble bees. The last time you saw someone as unselfconsciously exuberant as this was probably when your tartrazine-maddened five-year-old cousin ran amok to the *Tweenies*.

Debuting an album which virtually no-one in the audience has heard, the Yeah Yeah Yeahs make an immediate case for themselves as the band too gaudily brilliant to be ignored. While their skewed, scratchy take on new wave pop has effortlessly ensnared the hipsters, the tracks from the forthcoming 'Fever To Tell' suggest their potential audience is far broader. In anyone's hands, the plangent rattle of 'Maps' and the irresistible 'Blowhard' would be special, but Karen adds a Technicolor dimension that deserves to splurge the mainstream. Have they got the will to take what's rightfully theirs? Let's hope the answer's in the affirmative.

Alex Needham

JURASSIC 5
Bristol Academy
March 2

Kim Howells-compatible retroist hip-hop shindig

In 1997 Jurassic 5 may have been as hot as a ticket to a Datsuns' aftershow, but recent years have seen their old-skool happy hip-hop out-cooled by everything from dark art-techno to blinging two-step. In some parts of the world, though, it seems the retro party never ended. As black market tickets exchange hands for a cool £50 outside, Jurassic 5 find their spiritual home amid the fanatical crowd of Bristol B-boys and girls.

"We're gonna try something experimental, we want you all to grow with the J5," they claim, before launching into cuts from latest album 'Power In Numbers'. This bare-faced lie soon transpires to be a happy accident; songs like 'If You Only Knew' and 'What's Golden' certainly don't push boundaries, but they do make for one hell of a good-time show. Four-part harmonies, tongue twisting rhymes and perfectly choreographed glo-stick action make J5 a refreshing antidote to hip-hop's current fascination with macho posturing and violence.

And if the likes of 'Concrete Schoolyard' can continue to create the same euphoria six years on, there seems little reason for J5 to start changing the record now.

Krissi Murison

THE HUNCHES
London Highbury Garage
February 25

Oregon garage rockers' ferocious UK debut

Another cold Tuesday night in London, another garage-indebted new US band. But, once *NME* has picked itself up off the floor after being knocked over by the sheer force of opener 'Oh Woe Is Me', it becomes clear that The Hunches are a bit different.

After all, this is a band that uses not one, but *two* different types of vacuum cleaner on their debut album 'Yes. No. Shut It.' Presumably there was no room for these in their flightcases, so at one point tonight we get a penny whistle instead. Normally favoured by people with dogs on string, in the hands and mouth of dishevelled frontman Hart Gledhill it makes a feedback noise last heard when Jesus And Mary Chain guitarist William Reid was still inciting riots.

The Mary Chain reference is a handy one. They clearly share some influences ('Lisa Told Me' is a great Velvets pastiche) and, like those incendiary early Mary Chain shows, the sonic onslaught disguises some great tunes. The clue tonight is drummer Ben Spencer's T-shirt, which bears the logo of legendary Memphis soul label Stax – The Hunches are a down and dirty R&B band with a love of domestic appliances, but they definitely don't suck.

Nathaniel Cramp

MOVING UNITS
Los Angeles Spaceland
February 8

1ST NME REVIEW

Skewed American disco-punker goodness

It's too dark to see much of anything, but that's how the trio of men in LA outfit Moving Units like it. Tonight, they return to familiar stomping ground: Spaceland, in trendy trendy Silverlake (think Camden circa '95), riding on the back of an impressive debut EP. A sweaty bunch, Moving Units are spearheading the newest version of the new wave – too much guitar for electroclash, too many disco inflections to qualify for membership to the punk clique.

They're brilliant nonetheless, inspiring fits of Ian Curtis-style elbows-out chicken dancing, as they bounce machine gun guitar riffs and thrust their snooty vocal airs in our faces. At times singer Blake Miller echoes the vocal stylings of dear old Damon Albarn, so that Moving Units give a clue as to what Blur might have sounded like had Damo met Graham Coxon in the Haçienda, rather than at primary school.

In fact, the Units' tight show will certainly see the threesome grow out of their hearty cult following, and together with early-'80s indebted fellow travellers like Radio 4 or The Rapture they form a prosperous little scene. The revolution starts here.

Jolie Lash

"And coming up next on Radio 4 it's *The Archers*"

RADIO 4
London Kings Cross Scala
February 25

Seditionary disco-punk fever

All right people, pay attention! Radio 4 are here to tell us how it is in the unswerving world of militant agit-funk and you sure better listen! The band march on in regulation black jeans, black shirts and black DMs. Crazed boozehounds they may be offstage (percussionist PJ O'Connor recently sampled Brit hospital cuisine after a tequila-related incident in Newport) but you just know singer Anthony Roman insists on a backstage rider consisting solely of five bottles of mineral water (sparkling) and a bound first edition of Karl Marx's *Das Kapital*.

Anthony stands dead still centre stage, corduroy cap tilted just like Uncle Joe (Strummer). From the cobwebbed vaults, he once more prises the spirit of the early-'80s with the elastic mini manifestoes of 'Gotham': 'Start A Fire', 'Our Town', 'Dance To The Underground'. If these agit-disco anthems were wound any tighter they'd snap and take half a heaving Scala with them. If the Big Apple's licensing laws can get him this worked up, let's just hope no-one tells him about George Bush's interpretation of a spring clean. Because on the dissonant pop picket line, Radio 4's bonfires still blaze with a righteous ire.

Paul Moody

PHOTOGRAPHY: ANDY WILLSHER/ALEX MAGUIRE/PHIL WALLIS/RICHARD SKIDMORE

Anthony Kiedis: he might be 40, but he's still funking great

HOT HOT TREAT

KIEDIS AND CO PROVE MIDDLE AGE DOESN'T GET IN THE WAY OF A ROCKING LIVE SHOW

PHOTOGRAPHY: DREW FARRELL/SANNA CHARLES

RED HOT CHILI PEPPERS
Glasgow SECC
March 5

Proof that former jock-rockers can slide into middle age without resorting to outsize leisure slacks or belly-aching pomposity, 'By The Way' is the Red Hot Chili Peppers' finest album to date – a corker that finds the Californicators trading puerility for balladry.

Tonight, however, both sides of their coin are given a spin, with the porn-funk of 'Suck My Kiss' offering a high-five to the brawny AOR of 'Don't Forget Me', and 'The Zephyr Song''s lopsided lament playing hopscotch with retard-rock classic 'Give It Away'.

In other mitts, such wilful muddling of old and new would've suggested desperation. But though there may be little grace in their blue-eyed frat-funk, the Peppers have a humour and sincerity that's all but extinct in stadium rock's vacuum. Anthony Kiedis, 40 going on 14, pummels the air and pouts like a camp gym instructor. Flea violently bums his bass, while John Frusciante scratches at his guitar like he's got Jimmy Page stuffed down his jockstrap. Their *modus operandi* may have mellowed with age, but the Peppers remain rock pigs at heart. Long may they grunt.
Sarah Dempster

ECHOBOY
Brighton Freebutt
February 28
Stripped down, pilled up stadium dance stylings

Richard Warren is Echoboy, a skinnier, electro Badly Drawn Boy without the hat or the chat, whose new album, 'Giraffe', eschews the monotone experimental electronica of old for something thankfully a little more vocal. His live shows used to be a bit of a prog extravaganza; drummers as far as the eye could see and enough session musicians to make Band Aid seem like a splash in the rock ocean. But tonight the pocket-sized Freebutt stage necessitates a slimmed-down experience.

Still, former single 'Automatic Eyes', is a driving chunk of electro-pop joy with drums that literally shake the venue's foundations. By the sound of things, Richard's been overindulging in the chemical naughties recently; every tune has a rushing, whooshing chemical euphoria moment, which would be great if it didn't give everyone such bad flashbacks.

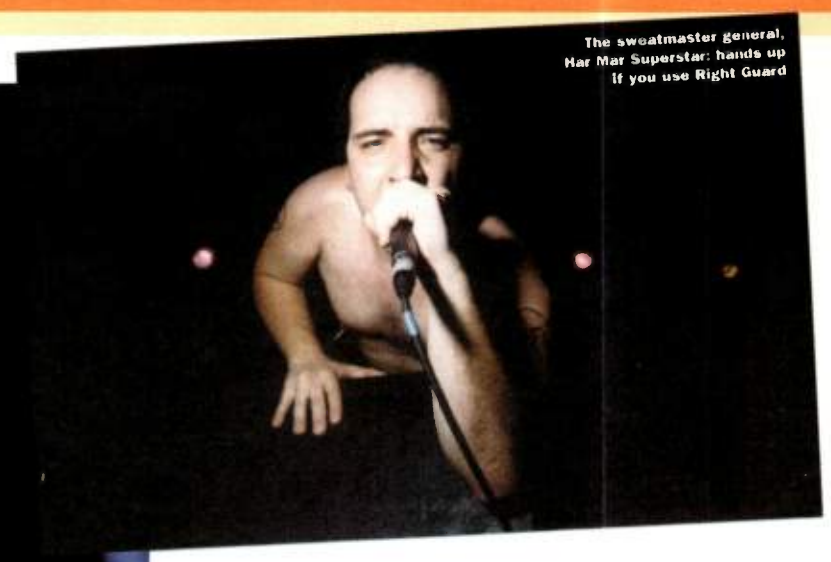
It's also funny how many of the 'Boy's tracks start like Jacko's 'Billie Jean': 'Comfort Of The Hum' is one, but it also gives a big wave to New Order's groundbreaking stadium dance. As does 'Good On TV', a full-on rock take on Joy Division's eeriness and proof that even a budgeted Echoboy show is thrillingly innovative.
Leonie Cooper

THE ROGERS SISTERS
London WC1 The End
March 3
Siblings take on punk-funk

Well, two of them are sisters, that much is true. Out front is Jennifer Rogers, screeching blue petulance and acting like she came fifth in Williamsburg's annual Ms Homemaker pageant and now it's time for revenge. Behind her, gritting her teeth and pounding out a cool primal beat, is sibling Laura. You wouldn't want to get on the wrong side of this girl; she could crack skulls for the minimum wage. Between them is Hawaii-born bassist Miyuki Furtado. He's busy grinding out the filthiest groove since The Rapture blew apart disco with a well-aimed punk molotov.

'Zig-Zag', for instance, is pure Miyuki momentum. The girls set up a jerky, angular, early B-52's-style mood and Miyuki just powers through it, head down. Unstoppable, unbelievable.

They could do with some more killer songs, an infectious chorus here and there to truly leave you buzzing. But it's hard not to fall for a short, sharp, sassy nine-song set that ends on a song – 'You Won't Believe It' – that essentially goes, *"Yelp yelp yelp SCREAM!"* You've been sold the sound of the underground before. This is what you were hoping for.
Ian Watson



The sweatmaster general, Har Mar Superstar: hands up if you use Right Guard

WHITE LIGHT MOTORCADE
London Camden Barfly @ The Monarch
February 27
NYC throws leather-clad raw power our way

White Light Motorcade dress in leather, have a stage show tighter than Dolf De Datsun's pants and spend half the gig on their knees bashing out guitar solos. They've also ransacked every band within puking distance of rock's zeitgeist and dragged them through the NYC sewage works. Which is cool, especially when your head's caving in to a frenzied combination of The D4's testosterone-packed riffs ('It's Happening') and the Ramones' fist-in-the-air melodies ('Semi-Precious').

OK, so you could argue that their influences are a little too well-thumbed, but this is no cynical bandwagon jump. Hell, even if White Light Motorcade *wanted* to jump on the bandwagon they'd probably be too wasted and fall off the other side into a stack of bashed-up amps. Because this is the real rock'n'roll deal. This is the raw and scuzzy sound that The Strokes spent years wet-dreaming about from their posho school bunk beds. This is The Stooges let off their leashes and humping wildly against your reptile brain stem.

It ain't pretty and it sure as hell ain't clever. But it *will* beat you severely around the face with steroid-enhanced guitar feedback. And when they do that, it's not just the band who are on their knees.
Tim Jonze

HAR MAR SUPERSTAR
Bristol Anson Rooms
March 1
Limp performance from sweaty Prince wannabe

Har Mar Superstar, for the uninitiated, is the overweight, balding love machine from Minneapolis with a penchant for getting naked, pretty ladies and foul-mouthed funk. Tonight, however, without his customary bevy of dancing girls and glitterballs, we find him in a rather limp mood. Entering the stage in a full-length scarlet gown, Har Mar quickly strips down to a pair of Christina Aguilera-style buttockless trousers and a spin reveals that glorious physique in full.

He writhes, he grinds, he sweats buckets; by the time pending single and ode to workplace rumpo 'Power Lunch' comes round he's down to his trademark Y-fronts and humping the floor. Even inspired lyrics like *"Deeper, deeper, I can feel your beeper"* are not enough to curb the ensuing realisation that good money has been wasted watching a fat man take his clothes off and pretend he's Prince.

From Gonzales to Peaches to Tenacious D, we have met this brand of humour before. However, with Har Mar Superstar the bottom of the irony barrel has been well and truly scraped.
Krissi Murison

HOT NEW TOURS

The best-selling shows on the NME Ticketline this week. Call 0870 1 663 663 to reserve yours!

1 Blur **SOLD OUT!**
Even without Coxon, the former Britpoppers can sell out three nights in London. Don't worry if you didn't manage to get a ticket as they're looking likely for one of the major festivals.

2 Queens Of The Stone Age
The Josh'n'Nick show returns.

3 The Vines
Brief UK jaunt kicks off with rescheduled *NME* Awards Show.

4 Paul McCartney
He's even supporting himself, y'know.

5 The Cooper Temple Clause
Back touring after Dldz's spot of tummy trouble.

SENIOR DISSERVICE

DANISH POP MAGPIES FAIL TO LIVE UP TO FUNTIME EXPECTATIONS

PHOTOGRAPHY: SANNA CHARLES

JUNIOR SENIOR
Manchester Roadhouse
March 3

Last time the Roadhouse had its doorways brightened by bona fide Number Four Pop Stars, Coldplay had fallen through a wormhole back to 1999. Stranger still, the place is deserted. Either this is the fastest backlash in pop history or Junior Senior have got some way to go before becoming the sensations we dearly wish they were.

But, just as a chart-approved fat gay man and a thin straight one singing about 'Chicks And Dicks' won't necessarily draw an audience, 45 minutes of Cramps-ish punka, DayGlo melodics and one brilliant single won't place you at the vanguard of the New Pop.

No bad thing though, as Senior bounces like a wired-on-Sanatogen Bungle, Junior bashes out surf riffs too far in the corner, a confused-looking bass player pogos gamely and some backing singers coo and squeal. It doesn't help that they waste 'Move Your Feet' halfway through the set and choose to climax with a cover of 'Twist And Shout' that – ouch – actually samples Salt-N-Pepa. And though '60s-centric moments like 'Shake Me Baby' can buoy things for now, if Junior Senior want to be more than this month's Electric Six, they need more of those.

Though pop careers have been built on less than being a welcome breath of fresh air, live Junior Senior sound like washing down half a pill with a gallon of Lucozade. Fun, but Jesus, you wouldn't want to see what it's doing to your teeth.

Dan Martin

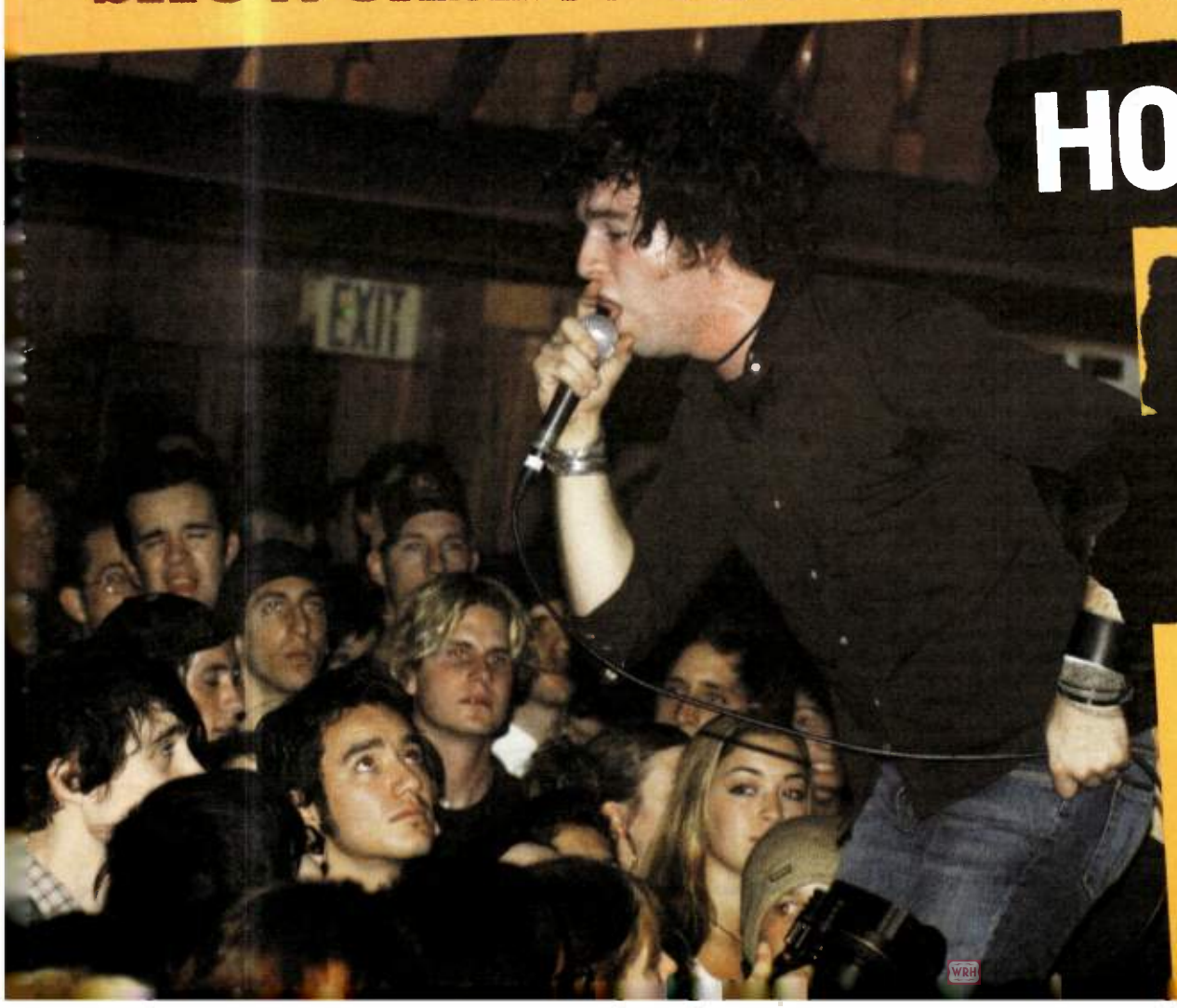
REVIEWED NEXT WEEK:

Meet the Polymorphously Perverse Spree – Canadian weirdos The Hidden Cameras! Rock with The D4! Then relax and float downstream with Lemon Jelly!

BRING IT ON NIGHT

MGD

SHOWCASING MEGASTARS OF THE FUTURE



HOT HOT HEAT

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MARCH 28 BRISTOL LOUISIANA

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SJM Concerts presents

SJM Concerts by arrangement with ITB present...

THE RAVEONETTES

plus special guests

MAY			
MONDAY	5TH	BIRMINGHAM ACADEMY 2	0870 771 2000
WEDNESDAY	7TH	LEEDS COCKPIT	0113 245 5570
THURSDAY	8TH	MANCHESTER UNIVERSITY	0161 832 1111
FRIDAY	9TH	GLASGOW KING TUTS	0870 169 0100
SATURDAY	10TH	NEWCASTLE UNIVERSITY	0191 233 0444
SUNDAY	11TH	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
TUESDAY	13TH	LONDON ULU	020 7403 3331 / 020 7734 8932

All Tickets (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
Album Whip It On out now
www.theraveonettes.com

SJM Concerts by arrangement with Helter Skelter present

THE BASEMENT

April
14 STOKE SUGARMILL 01782 206 000
15 LEICESTER CHARLOTTE 0116 2553 956
16 SOUTHAMPTON JOINERS 01962 878 812
17 NORTHAMPTON SOUNDHAUS 01604 250 898
May
01 NEWCASTLE UNI GLOBAL 0191 261 2606
02 GLASG[SOLD OUT]ROWLANDS WITH THE CORAL
03 MIDDL[SOLD OUT]H TOWN HALL WITH THE CORAL
04 LEEDS ROCKET 0113 245 5570
06 NOTTINGHAM THE SOCIAL 0115 912 9000
07 COLCHESTER SOUNDHAUS 01206 562 453
08 WOLVES LITTLE CIVIC 01902 552 121
10 SHEFFIELD UNIVERSITY 0114 279 7997
11 MANCHESTER ROADHOUSE 0161 832 1111
12 LIVERPOOL UNIVERSITY 0151 256 5555
14 LONDON METRO 020 7403 3331, 020 7734 8932

£5adv / London £7adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260
www.gigsandtours.com
New single "Medicine Day" out 12th May

SJM Concerts by arrangement with The Agency Group present

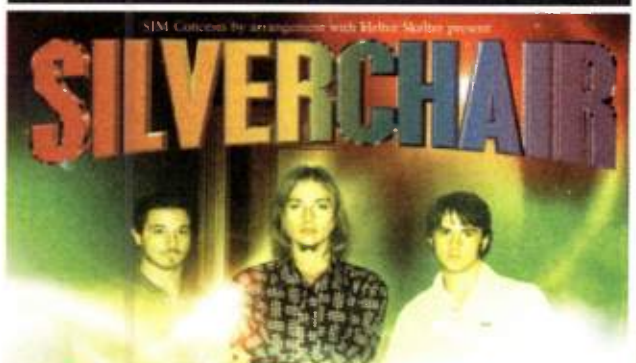
the new folk implosion

plus guests
MIA DOI TODD
& alaska!

Thursday 24th April
MANCHESTER UNIVERSITY
0161 832 1111
Tuesday 29th April
LONDON ULU
020 7403 3331, 020 7734 8932
Tickets £8adv. / London £9adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
www.folkimplosion.com

SJM Concerts by arrangement with Helter Skelter present

SILVERCHAIR



MON[SOLD OUT]TH, TUES[SOLD OUT]OTH & THURS[SOLD OUT]12TH JUNE
EXTRA & FINAL DATE ADDED DUE TO OVERWHELMING PUBLIC DEMAND
FRIDAY 13TH JUNE
LONDON SHEPHERDS BUSH EMPIRE
Tickets £16 adv (subject to booking fee) 0870 771 2000 / 020 7403 3331
24hr cc hotline 0871 2200 260 or buy online @ www.gigsandtours.com
'Diorama' ... new album out now

SJM Concerts & Metropolis Music by arrangement with 13 Artists present

22-20s

MARCH			
Mon	24	GLASGOW KING TUTS	0870 169 0100
Tue	25	NEWCASTLE UNIVERSITY	0191 233 0555
Weds	26	LIVERPOOL UNIVERSITY	0151 256 5555
Thurs	27	SHEFFIELD UNIVERSITY	0114 222 8777
Fri	28	NOTTINGHAM SOCIAL	0115 950 5078
Sun	30	MANCHESTER NIGHT & DAY	0161 832 1111
Mon	31	BRISTOL LOUISIANA	0117 929 9008
APRIL			
Tue	1	CARDIFF BARFLY	0870 907 0999, 0115 912 9000
Weds	2	SOUTHAMPTON JOINERS	023 8022 5612
Thurs	3	LON[SOLD OUT]ARFLY	

Tickets £5adv. except Sheffield £3 (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com

Puressence

SATURDAY 26TH APRIL
MANCHESTER ACADEMY
0161 832 1111
Tickets £10 adv (subject to booking fee)
24hr cc hotline 0871 2200 260 or
buy online @ www.gigsandtours.com
New album 'Planet Helpless' out now
www.puressence.co.uk

SJM Concerts by arrangement with Helter Skelter present

JONATHAN RICHMAN PLUS SUPPORT

Sunday 16th March
LONDON SHEPHERDS BUSH EMPIRE
Tickets £13.50 adv (subject to booking fee) 0870 7771 2000, 020 7734 8932
24hr CC hotline 0871 2200 260 or online @ www.gigsandtours.com

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

TEENAGE CANCER TRUST PRESENTS

A WEEK OF CONCERTS FOR teenage cancer trust
ROYAL ALBERT HALL MARCH 2003
"don't just talk about change make it happen!"

SOLD OUT MON 24 COLDPLAY plus guests
tickets £40.00, £32.50 and £17.50

SOLD OUT TUES 25 ERIC CLAPTON & FRIENDS plus MARK KNOPFLER & FRIENDS
tickets £55.00, £40.00 and £17.50

WED 26 RICHARD ASHCROFT plus guests
tickets £32.50, £27.50 and £17.50

THU 27 DOVES plus ASIAN DUB FOUNDATION
tickets £32.50, £27.50 and £17.50

FRI 28 SUPERGRASS & ASH
tickets £32.50, £27.50 and £17.50

SAT 29 MADNESS plus ASWAD
tickets £35.00, £30.00 and £17.50

BOX OFFICE: 020 7589 8212 • TCT HOTLINE: 0870 1202224
TICKETS AVAILABLE TO PERSONAL CALLERS FROM THE BOX OFFICE (NO BOOKING FEE FOR CASH/CHEQUES)
STARGREEN, ARGYLL ST., W1.
C/CARDS: 0161 832 1111 / 020 7734 8932 (SUBJECT TO BOOKING FEE)
ON LINE: www.harveygoldsmith.com
ALL PROCEEDS WILL GO TOWARDS BUILDING SPECIAL HOSPITAL UNITS AND SERVICES FOR TEENAGERS WITH CANCER.
FOR VIP BOX HOSPITALITY CALL LANGSTON SCOTT ON 0207 924 4033
Evening Standard
PRODUCED BY HARVEY GOLDSMITH AND ROGER DALTREY

Wembley ARENA

box office
0870 739 0739

Register at whatsonwembley.com & sign up for free email & sms alerts of upcoming onsales!

Matchbox 20
29 March
22.50

Fame Academy
15 & 16 April
22.50

Simply Red
5 May
35.00

Tom Jones
9 & 10 May
32.50, 28.50, 25.00

Justin Timberlake
14 & 15 May
27.50, 25.00

Monsters Of Rock
17 May
32.50

Peter Gabriel
21 & 22 May
35.00

Elvis:The Concert
24 May
28.50, 23.50

Deep Purple
24 May
28.50

Santana
27 September
42.50, 32.50, 27.50

whatsonwembley.com

SJM Concerts presents

SJM Concerts & DF Concerts present

Death in Vegas

PLUS DJ RICHARD FEARLESS

TUE 29 APRIL **newcastle university** 0191 261 2606

WED 30 APRIL **glasgow barrowlands** 0870 169 0100

THU 01 MAY **leicester demontfort uni** 0115 912 9000

PLEASE NOTE CHANGE OF DATE - ORIGINAL TICKETS STILL VALID

FRI 02 MAY **manchester academy** 0161 832 1111

PLEASE NOTE CHANGE OF DATE - ORIGINAL TICKETS STILL VALID

SAT 03 MAY **brixton academy** 8pm-2am

PLUS SPECIAL GUESTS: **ESG** & SPECIAL GUEST DJ: **ANDREW WEATHERALL**

0870 771 2000, 020 7403 3331

Tickets £12adv. except London £16adv. (subject to booking fee)
24hr cc hotline 0871 2200 260 or buy online www.gigsandtours.com
'Scorpio Rising' the album out now www.continorooms.com

SJM Concerts by arrangement with The Agency present

THE MUSIC

BANK HOLIDAY WEEKEND

plus special guests

KINGS OF LEON

THE STANDS (Blackpool)
ROCKET SCIENCE (Bridlington)

Fri SOLD OUT May
BLACKPOOL EMPRESS BALLROOM

Saturday 3rd May
BRIDLINGTON SPA

0113 244 4600 / 01262 678 258
Bridlington Spa B/O & Jumbo Records (Leeds)
Hull City Hall B/O & York Barbican B/O

Tickets £13.50adv. (subject to booking fee)
24 hr cc hotline 0871 220 0260
on-line www.gigsandtours.com
Coach/Ticket packages available
please check www.themusic.uk.com for details
THE TRUTH IS NO WORDS OUT 17/02/03
www.themusic.uk.com

SJM Concerts by arrangement with ITB present

aqualung

PLUS SPECIAL GUEST **Grand Drive**

APRIL 2003

wed	2nd	SHEFFIELD LEADMILL	0845 300 4050
thu	3rd	LEEDS MET UNIVERSITY	0113 244 4600
sat	5th	MANCHESTER UNIVERSITY	0161 832 1111
sun	6th	DUBLIN VICAR STREET	1890 925 150
mon	7th	BELFAST WATERFRONT	023 9033 4455
tue	8th	LIVERPOOL UNIVERSITY	0151 256 5555
thu	10th	NOTTINGHAM RESCUE ROOMS	0115 958 8484
fri	11th	LONDON SHEPHERDS BUSH EMPIRE	0870 771 2000 020 7403 3331
sat	12th	BRIGHTON GARDNER ARTS CENTRE	0871 2200 260
sun	13th	CAMBRIDGE JUNCTION	01223 511 511
tue	15th	NEWCASTLE NORTHUMBRIA UNI	0191 261 2606
wed	16th	EDINBURGH LIQUID ROOMS	0870 903 3444
thu	17th	GLASGOW QMU DF Concerts	0870 169 0100
fri	18th	WOLVERHAMPTON WULFRUN HALL	01902 552 121

Tickets £9.50adv. except London £12.50adv. (subject to booking fee)
24hr cc hotline 0871 2200 260 or online www.gigsandtours.com
new single "If I fall" ep released April 14 www.aqualung.net

SJM Concerts by arrangement with ITB present

SATUR SOLD OUT ARCH

EXTRA DATE ADDED DUE TO EXCEPTIONAL DEMAND

SUNDAY 23 MARCH
LONDON CARLING BRIXTON ACADEMY
0870 771 2000, 020 7403 3331

Tickets £14adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com

PLUS GUEST **DJ FORMAT**

JURASSIC 5

SJM Concerts & Kennedy St present

beth orton

plus special guest
Brendan Benson
March 2003

25 WOLVERHAMPTON Civic Hall 01902 552 121
26 EDINBURGH Usher Hall 0131 228 1155
27 MANCHESTER Academy 0161 832 1111
29 BRIGHTON Dome Concert Hall 01273 709 709
30 PORTSMOUTH Guildhall 023 9282 4355
31 LONDON Royal Albert Hall 020 7589 8212, 020 7403 3331

24hr cc hotline: 0871 2200 260 & 0870 444 3355 or buy online www.gigsandtours.com

Beth Orton's new single 'Thinking About Tomorrow' released March 31st, taken from the album 'Daybreaker' on now on Heavenly Recordings. www.bethorton.mu
Brendan Benson's 'Lapalco' album out now.
Forthcoming single 'Metairie' released April 14th on V2.
www.brendan-benson.com

SJM Concerts present

Johnny Marr + the HEALERS

plus guests mellowdrone

Wednesday 2nd April
MANCHESTER UNIVERSITY
Tickets £9adv. 0161 832 1111

Thursday 3rd April
LONDON ULU
Tickets £10adv. 020 7403 3331, 020 7734 8932

24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com (All tickets subject to booking fee)
New album BOOMSLANG out now on iMUSIC

May

Thu	01	Glasgow Barfly	0870 907 0999
Sat	03	Manchester University	0161 832 1111
Sun	04	Brighton Race Course Boutique	01273 323 055
Tue	06	Birmingham Academy 2	0870 771 2000
Wed	07	Bristol Fleece & Firkin	0117 929 9009
Thu	08	London Scala	020 7403 3331, 020 7734 8932
Fri	09	Cardiff Barfly	0870 907 0999
Sun	11	Liverpool Barfly	0870 907 0999

Tickets £7adv. London £9adv (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
"D-D-Don't Don't Stop The Beat" The irresistable new album, features the massive single 'Move Your Feet' out now
SJM Concerts by arrangement with The Agency Group present

SJM Concerts by arrangement The Agency present

Dropkick Murphys

Friday 18th April
LONDON ASTORIA
020 7734 0044 / 020 7734 8932, 020, 7403 3331
Tickets £12.50adv (subject to booking fee) 24hr cc hotline 0871 2200 260 or online @ www.gigsandtours.com
www.dropkickmurphys.com

THE KILLS

THURSDAY 22ND MAY **LONDON ULU**
020 7403 3331, 020 7734 8932
Tickets £9adv (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
New album KEEP ON YOUR MEAN SIDE out now
www.thekills.tv www.dominorecordco.com

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

Metropolis Music, SJM Concerts & DF Concerts by arrangement with Helter Skelter & Riverman Management present

PLACEBO

PLUS SPECIAL GUESTS

colour of fire (10TH MARCH) · **THE FAINT** (1ST-7TH APRIL) · **The Eighties Matchbox B-Line Disaster** (9TH-22ND APRIL) · **Little Hell** (11TH, 15TH, 19TH, 22ND APRIL)

MARCH

MONDAY	10	LON[SOLD OUT]STORIA	

APRIL

TUESDAY	01	CAMBRIDGE CORN EXCHANGE	01223 357 851
WEDNESDAY	02	NOR[SOLD OUT]UNIVERSITY OF EAST ANGLIA	01603 50 80 50
THURSDAY	03	SHEFFIELD OCTAGON	0114 222 8777
SATURDAY	05	LEEDS UNIVERSITY	0113 244 4600
SUNDAY	06	NEWCASTLE NORTHUMBRIA UNIVERSITY	0870 169 0100
MONDAY	07	GLA[SOLD OUT] BARROWLAND	0870 169 0100
WEDNESDAY	09	DUNDEE CAIRD HALL	0870 169 0100
THURSDAY	10	LIVERPOOL UNIVERSITY	0151 256 5555
FRIDAY	11	MA[SOLD OUT]TER ACADEMY	0161 832 1111
SUNDAY	13	NOTTINGHAM ROCK CITY	0115 958 8484
MONDAY	14	BIRMINGHAM ACADEMY	0870 771 2000
TUESDAY	15	BRISTOL COLSTON HALL	0117 922 3686
THURSDAY	17	CARDIFF UNIVERSITY	029 2078 1458
FRIDAY	18	TORQUAY RIVIERA CENTRE	0115 912 9000
SATURDAY	19	SOUTHAMPTON GUILDHALL	02380 632 601
MONDAY	21	FOLKESTONE LEAS CLIFF HALL	01303 253 193
TUESDAY	22	LON[SOLD OUT]BRIXTON ACADEMY	

EXTRA DATE ADDED DUE TO DEMAND

WEDNESDAY	23	LONDON BRIXTON ACADEMY 0870 771 2000, 020 7287 0932, 020 7734 8932, 020 7403 3331	

TICKETS: £15 ADV. EXCEPT LONDON: £17.50 ADV. TICKETS SUBJECT TO BOOKING FEE. BUY ON-LINE: WWW.GIGSANDTOURS.COM

24 HOUR PLACEBO CREDIT CARD HOTLINE: 0115 912 9173

'THE BITTER END' THE NEW SINGLE OUT 10TH MARCH. TAKEN FROM THE FORTHCOMING ALBUM 'SLEEPING WITH GHOSTS' OUT 24TH MARCH

WWW.PLACEBOWORLD.CO.UK

Metropolis Music, SJM Concerts and PCL by arrangement with The Agency present

THE VINES

plus special guests **YOUAMI** + **ROCKET SCIENCE**

Except Astoria

Wednesday 23rd April
LONDON ASTORIA [SOLD OUT]

Friday 25th April
NORWICH UEA
01603 508 050

Saturday 26th April
GLASGOW BARROWLAND
0870 0600 100

Sunday 27th April
WOLVERHAMPTON CIVIC
01902 552 121

Tuesday 29th April
NEWCASTLE NORTHUMBRIA UNIVERSITY
0870 169 0100

Wednesday 30th April
MANCHESTER APOLLO
0870 401 8000, 0161 832 1111

Thursday 1st May
LONDON BRIXTON ACADEMY
0870 771 2000, CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331

Tickets to all shows: £14.00 adv.
except London: £16.00 adv.

All tickets subject to booking fee
Buy on-line: www.gigsandtours.com

The album 'Highly Evolved' out no.
www.thevines.com
www.heavenly100.com

Goldfrapp

plus guests

MAY

Sun	18	BIRMINGHAM ACADEMY 2 0870 771 2000	
Mon	19	LONDON ASTORIA 020 7287 0932, 020 7734 8932, 020 7403 3331	
Thu	22	PORTSMOUTH PYRAMID 023 9235 8808	
Fri	23	BRISTOL COLSTON HALL 0117 929 9008, 0870 444 4400	
Sun	25	MANCHESTER ACADEMY 0161 832 1111	
Mon	26	LEEDS UNIVERSITY 0113 244 4600	
Wed	28	GLASGOW QMU 0870 169 0100	

Tickets subject to booking fee. Buy on-line: www.gigsandtours.com
www.goldfrapp.co.uk www.mute.com
A Metropolis Music, SJM Concerts & DF Concerts presentation by arrangement with ITB

Metropolis Music by arrangement with CNL present

THE FAINT

plus guests

SUNDAY 30TH MARCH
BRIGHTON PAVILION THEATRE
01273 709 709

MONDAY 31ST MARCH
PORTSMOUTH WEDGEWOOD ROOMS
023 9286 3841

FRIDAY 4TH APRIL
UNIVERSITY OF LONDON UNION
020 7287 0932, 020 7734 8932, 020 7403 3331

All tickets subject to booking fee. Buy on-line: www.gigsandtours.com
New album 'Danse Macabre' out now on City Slang / Labels
'Agenda Suicide' single available April 7th

Metropolis Music and PCL by arrangement with CNL present

BURNING BRIDES

plus special guests
WINNEBAGO DEAL
SWEARING AT MOTORISTS

MARCH

Mon	31	BRIGHTON FREEBUTT Tickets £5 adv. 01273 325 440	

APRIL

Tue	01	MANCHESTER UNIVERSITY Tickets £6 adv. 0161 832 1111	
Wed	02	GLASGOW KING TUTS Tickets £6 adv. 0870 0600 100	
Thu	03	SHEFFIELD UNIVERSITY Tickets £4 adv. 0114 222 8777	
Fri	04	CARDIFF BARFLY Tickets £5 adv. 0870 907 0999	
Sat	05	NOTTINGHAM RESCUE ROOMS Tickets £6 adv. 0115 941 8484	
Sun	06	LEEDS COCKPIT Tickets £6 adv. 0113 245 5570	
Mon	07	LONDON GARAGE Tickets £8 adv. 020 7287 0932, 020 7734 8932	
Tue	08	BRISTOL LOUISIANA Tickets £7 adv. 0117 929 9008, 0870 444 4400	
Wed	09	SOUTHAMPTON JOINERS ARMS Tickets £8 adv. 023 8022 5612	

All tickets subject to booking fee. Buy online: www.gigsandtours.com
'Plank of Fire' single out on 31st March. 'Fall of the Plastic Empire' album out on 7th April

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Metropolis Music, SJM Concerts and DF Concerts by arrangement with The Agency present

MULL HISTORICAL SOCIETY

Plus special guests **THE ZUTONS**

March

Wed	26	Newcastle Uni of Northumbria	0191 261 2606
Thu	27	Birmingham Academy 2	0870 771 2000
Sat	29	Sheffield Leadmill	0845 300 4050
Sun	30	Liverpool Stanley Theatre	0151 256 5555
Mon	31	Bristol Fleece	0870 444 4400

April

Tue	01	Brighton Concorde 2	01273 709 709
Thu	03	London Shepherds Bush Empire 0870 771 2000, 020 7287 0932, 020 7734 8932	
Fri	04	Manchester University	0870 771 2000
Sat	05	Glasgow Barrowland	0870 169 0100

Tickets: £9 adv. except London: £11 adv. / Glasgow: £10 adv.
Tickets subject to booking Fee. Buy on-line: www.gigsandtours.com
New single 'The Final Arrears' released on Blanco / Warners February 17
The Second album 'Us' released on Blanco / Warners March 3
www.mullhistoricalsociety.com

NOW

NIGHTMARES ON WAX

PLUS GUESTS **jaga jazzist**

MIND ELEVATION TOUR

MARCH

THU	27	GLASGOW QMU 0870 169 0100	
FRI	28	MANCHESTER UNIVERSITY 0161 832 1111	
SUN	30	SHEFFIELD FOUNDRY 0114 222 8777	
MON	31	CAMBRIDGE JUNCTION 01223 511 511	

APRIL

THU	03	BRISTOL ANSON ROOMS 0870 44 44 400	
FRI	04	LONDON FORUM TICKETS £15.00 ADV. FRIME: 020 7287 0932, 020 7734 8932	

ALL TICKETS SUBJECT TO BOOKING FEE. BUY ON-LINE: WWW.GIGSANDTOURS.COM
NEW ALBUM 'MIND ELEVATION' OUT NOW
WWW.NIGHTMARESONWAX.COM WWW.WARPRECORDS.COM
A Metropolis Music & DF Concerts presentation by arrangement with Primary Talent International

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Metropolis Music, SJM Concerts and DF Concerts by arrangement with The Agency present

RADIO 4

plus guests

APRIL

Sun	13	BRIGHTON CONCORDE 2 01273 709 709	
Mon	14	BRISTOL FLEECE & FIRKIN 0870 444 4400	
Tue	15	DUBLIN WHELANS 1 890 925 100	
Wed	16	LIVERPOOL STANLEY THEATRE 0151 256 5555	
Thu	17	EDINBURGH THE VENUE 0870 169 0100	
Fri	18	GLASGOW KING TUTS 0870 169 0100	
Sat	19	NOTTINGHAM RESCUE ROOMS 0115 941 8484	
Mon	21	CARDIFF BARFLY 0870 907 0999	
Tue	22	LONDON MEAN FIDDLER 020 7287 0932, 020 7734 8932, 020 7403 3331	

Tickets subject to booking fee. Buy on-line: www.gigsandtours.com
New single 'Eyes Wide Open' out March 3rd on City Slang

Maztec Ltd & Roseclaim Ltd present

* PLUS OVER 50 ARTISTS TO BE ANNOUNCED OVER 4 STAGES *

WESTON PARK
STAFFORDSHIRE
CREDIT CARD HOTLINE
0870 120 2003

HYLANDS PARK
CHELMSFORD
CREDIT CARD HOTLINE
020 7734 8932

buy online from www.gigsandtours.com

WEEKEND TICKETS without camping £75.00 • WEEKEND TICKETS with camping £90.00 per ticket • DAY TICKETS £42.50 per day
CAMPER VAN AREA £30.00 with a weekend camping ticket • All tickets subject to booking fee
WAY AHEAD 0870 120 2003 • STARGREEN 020 7734 8932 • TICKET MASTER 0870 151 4444 • PICCADILLY BOX OFFICE 0870 100 0000 • FIRST CALL 0870 848 0000
PERSONAL CALLERS AT STARGREEN BOX OFFICE - 20 ARGYLL STREET - OXFORD CIRCUS W1

Train travel to Weston Park from £5. Virgin Trains will give you a return ticket to Stafford or Wolverhampton from anywhere on their network when you buy a weekend ticket with camping from only £5 return. You will be sent a voucher, along with your tickets. Offer subject to availability

TO ADVERTISE TEL: 020 7261 2873 FAX: 020 7261 5353 ROOM 235, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS
FOR TICKETS CALL THE 24-HOUR NME TICKETLINE ON 0870 1 663 663. CALLS CHARGED AT NATIONAL STANDARD RATE

Metropolis Music presents

Metropolis Music, SJM Concerts and PCL by arrangement with Primary Talent International present

Ladytron

plus guests Pink Grease. 20, 21, 22, 24, 25, 26

TARWATER 28, 29

MARCH

Sat 15 PORTSMOUTH Wedgewood Rooms 0239 286 3911
Mon 17 LEEDS Metropolitan University 0113 244 4600 - 0113 244 6677
Tue 18 OXFORD Brookes University 0115 912 9000
Thu 20 LONDON Electric Ballroom 0207 734 8932 - 0207 403 3331
Fri 21 BIRMINGHAM Academy 0870 771 2000
Sat 22 BRISTOL Anson Rooms 0870 44 44 400
Mon 24 SHEFFIELD Leadmill 0845 300 4050
Tue 25 MANCHESTER Academy 2 0161 832 1111
Wed 26 BRIGHTON Concorde 2 01273 772 770
Fri 28 ABERDEEN Lemon Tree 0870 060 0100
Sat 29 GLASGOW QUU 0870 060 0100

Tickets: £10.00 adv. except London: £12.00 adv. (subject to booking fee) Buy on-line: www.gigsandtours.com

Metropolis Music, SJM Concerts & DF Concerts by arrangement with 13 Artists present

Stephen Malkmus & The Jicks

plus guests CLEARLAKE

Wednesday 16th April
Glasgow QMU
0870 169 0100

Thursday 17th April
Wolverhampton Wulfrun Hall
01902 552 121

Wednesday 23rd April
Manchester University
0161 832 1111

Thursday 24th April
Bristol Anson Rooms
0870 444 4400

Tickets to all shows: £13adv. subject to booking fee. Buy on-line:www.gigsandtours.com

Metropolis Music by arrangement with ITB present

The Mars Volta

plus guests RADIO VAGO + SUBTITLE

Sunday 13th April
LONDON MEAN FIDDLER

Tickets £10.00 adv. from: CC Hotline: 020 7287 0932, Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331
plus usual agents throughout London and the SE. Tickets subject to booking fee. Buy on-line: www.gigsandtours.com

Metropolis Music, SJM Concerts and PCL by arrangement with Coda present

David Holmes presents the Free Association

PLUS GUESTS
CHILDREN
PABLO PSYCHONAUT
DJ SET

MARCH

TUE 11 SHEFFIELD TUESDAY CLUB 0845 300 4050
THU 13 BIRMINGHAM ACADEMY 0870 771 2000
FRI 14 SHEPHERDS BUSH EMPIRE 0870 771 2000
SAT 15 MANCHESTER UNIVERSITY 0161 832 1111
SUN 16 CAMBRIDGE JUNCTION 01223 511 511
TUE 18 NEWCASTLE NORTHUMBRIA UNIVERSITY 0191 261 2606
WED 19 EDINBURGH LIQUID ROOMS 0870 0600 100
FRI 21 BRISTOL ANSON ROOMS 0117 929 9008
SAT 22 LIVERPOOL LOMAX 0151 256 5555
SUN 23 CARDIFF UNIVERSITY 029 2078 1458

All tickets subject to booking fee. Buy online: www.gigsandtours.com
www.thefreeassociation.tv / the free association album - out now

Metropolis Music, SJM Concerts & DF Concerts
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Sun 04 GLASGOW QMU 0870 169 0100
Mon 05 LEEDS METROPOLITAN UNIVERSITY 0113 244 4600
Wed 07 BRIGHTON CONCORDE 2 01273 772 770
Thu 08 DERBY INSTITUTE 01332 381 770
Fri 09 LONDON BRIXTON ACADEMY 8.00pm - 2.00am 0870 771 2000, 020 7287 0932, 020 7734 8932, 020 7403 3331
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Mon 17 Leeds Cockpit 0113 245 5570
Tue 18 Birmingham Academy 2 0870 771 2000
Wed 19 Bristol Fleece 0870 4444 400
Thu 20 Portsmouth Wedgewood Rooms 023 9286 3911
Fri 21 London Garage 020 7344 0044
Sat 22 Cardiff Barfly 0870 907 0000
Sun 23 Wolverhampton Little Civic 01902 552 121
Tue 25 Liverpool Barfly 0870 907 0000
Wed 26 Glasgow Cathouse 0870 220 1116
Thu 27 Dublin Temple Bar Music Centre 00353 16706202

All shows all ages. Tickets for all shows £7.50 except London £8
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CREDIT CARDS TEL: 0870 400 0688 (24hrs)

Buy on line at www.cclive.co.uk ticketmaster

New single 'Ambulance vs. Ambulance' out 3rd March
New album 'Burn Piano Island, Burn' out 17th March

www.thebloodbrothers.com

ARTOUR

VIOLENT DELIGHT

Plus Special Guests

April 2003
28 BRISTOL UNIVERSITY 0870 444 4400
29 NORTHAMPTON SOUNDHAUS 01604 250 898
30 CARLING ACADEMY BIRMINGHAM BA2 0870 771 2000

May
01 NOTTINGHAM ROCK CITY 0115 958 8484
03 STOCKTON GEORGIAN THEATRE 01642 674 115
04 EDINBURGH STUDIO 0131 220 3234
05 GLASGOW KING TUTS 0141 221 5279
06 MANCHESTER ROADHOUSE 0161 832 1111
07 NEWCASTLE NORTHUMBRIA UNI 0191 233 0444
08 SHEFFIELD CORPORATION 0115 912 9000
10 STOKE SUGARMILL 01782 286 000
11 PETERBOROUGH MET LOUNGE 01733 566 100
12 SOUTHAMPTON JOINERS 023 8022 5612
14 HEREFORD MANHATTANS 01432 269 968
15 COLCHESTER SOUNDHOUSE 01206 562 453
16 LONDON UNDERWORLD 0870 400 0688
17 TUNBRIDGE WELLS THE FORUM 01892 530 411
19 EXETER CAVERN 01392 425 389
20 PLYMOUTH KASSA 01752 225 884
21 PORTH POP FACTORY 01443 688 500
23 WHITEHAVEN CIVIC 01946 852 821
24 DUNDEE READING ROOMS 0131 525 6700
25 ABERDEEN LAVA 01224 642 662
27 HULL ADELPHI 01482 348 216
28 LEEDS COCKPIT 0113 245 5570
29 LEICESTER CHARLOTTE 0116 255 3956
30 MILTON KEYNES WOUGHTON CENTRE 01908 660 392

Tickets for all shows £5.00 except London £6.50
Available from venues and usual agents (subject to booking fee)
New single "All You Ever Do" out in May on WEA
Presented in association with Helter Skelter www.violentdelight.com

Bloodhounds

Plus Support

MARCH 2003
28 WOLVERHAMPTON Little Civic 01902 552 121
29 GLASGOW Cathouse 0870 220 1116
30 MANCHESTER Roadhouse 0161 832 1111
31 LONDON Underworld 0870 400 0688

Tickets for all shows £5 except Wolverhampton £4
Available from venues and all usual agents (subject to booking fee).
New Single "Pitiful" out 31st March. Taken from the album 'Silence' Out Now.

Presented in association with Helter Skelter

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march
wed stateless + sugarcane syrup? + minifish
thu 13 panglos three children of fortune bifteck + dogs
fri 14 mot + dominique + boa whitelie
sat 15 monochrome the flying spikes kauai + opus trees
sun 16 the supergun team rocket + mitch
mon 17 incoming parisian voodoo colvex + vellum
tue 18 widescreen + tbc fin

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29th March
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PLACEBO
23rd April
THE VINES
1st May
WILDHEARTS
2nd May
SHED SEVEN
4th-5th-6th-9th-10th-11th May
ELECTRIC SIX
15th May
GOLDFRAPP
19th May
PETER GABRIEL
21st May
DANDY WARHOLS
23rd May
BRUCE SPRINGSTEEN
26th-27th May
LESS THAN JAKE
31st May
DOWNLOAD FESTIVAL
31st May + 1st June
NICK CAVE
6th-7th June
SILVERCHAIR
9th-10th-12th June
QUEENS OF STONEAGE
23rd June
POLYPHONIC SPREE
4th July
V. FESTIVAL
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Death in Vegas
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wed 14 portsmouth wedgewood rooms 023 9286 3911
sat 17 glasgow king tut's 0141 221 5279
sun 18 leeds cockpit www.collective-a.a.co.uk
mon 19 nottingham rescue rooms 0115 941 8484
tues 20 london mean fiddler 020 7344 0044

www.meanfiddler.com www.indiepress.com

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Brendan Benson +guests

April
02 NORTHAMPTON Soundhaus 01604 250 898
03 BRISTOL Fleece & Firkin 0117 929 9008
04 STOKE Sugarmill 01782 206 000
05 BIRMINGHAM Academy 2 0870 771 2000
07 GLASGOW King Tuts 0141 221 5279
08 NOTTINGHAM Rescue Rooms 0115 958 8484
09 LIVERPOOL Academy 2 0151 256 5555
10 LONDON ULU 020 7344 0044

Brendan Benson's LAPALCO album out now.
Forthcoming single METARIE released April 14th on V2.
www.brendan-benson.com www.meanfiddler.com

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LIVE GIG GUIDE

From Wednesday March 12 to Tuesday March 18

Edited by Zane

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 working days before our cover date. Please include a telephone number for all venues

VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

WEDNESDAY 12

BIRMINGHAM Numbers/Tea Towel/Arcade Medicine Bar 0121 693 6001
Stiff Little Fingers Academy 0121 262 3000
BOURNEMOUTH Biffy Clyro/X Is Loaded Old Fire Station 01202 503888
BRISTOL Something Corporate Station 0117 940 5626
CAMBRIDGE Antihero University 01223 578000
The Blam Boat Race 01223 508533
Turin Brakes/I Am Kloot Corn Exchange 01223 357851
CARDIFF The Buffaloes Barfly 029 2066 7658
DUNDEE Aereogramme Reading Rooms 0131 525 6700
GLASGOW Enon/Bloodthirsty Lovers Barfly 0870 907 0999
Feeder/Hell Is For Heroes Barrowlands 0141 552 4601
Jesse Malin Garage 0141 332 1120
LEICESTER Man & The Stars/Toy Heroes/Lyca Sleep Attik 0116 222 3800
Goberman Charlotte 0116 255 3956
LONDON Science/Hot Puppies King's Cross Water Rats WC1 020 7436 7211
Tracy Chapman South Kensington Royal Albert Hall SW7 020 7589 8212
Electrelane Aldgate East 93 Feet East E1 020 7247 6095
Frontline/Sleeve/Doppler Shoreditch On The Rocks E2 020 7278 1074
Haematic/The Kites Highbury Corner Upstairs At The Garage N5 020 7607 1818
Jarcrew/The Rogers Sisters/Lomax Camden Barfly @ The Monarch NW1 0870 907 0999
Lobstol/Citizens Of Pompeii/Decode Tottenham Court Road Metro Club W1 020 7437 0964
Aimee Mann/Ron Sexsmith Hammersmith Apollo W6 0870 606 3400
Omar Camden Jazz Cafe NW1 020 7916 6060
Opeth/Madder Mortem Charing Cross Road Mean Fiddler WC2 020 7434 0403
Think Tank/Beezewax Camden Verge NW5 020 7485 2781
The Thrills Malet Street ULU WC1 020 7664 2000
James Yorkston/Adam Snyder/King Creosote Camden Dingwalls NW1 020 7267 1577
MANCHESTER Dirty Vegas/FC Kahuna University, MDH 0161 275 2930
Isis/Cult Of Luna/TwentySeven/DJ Speedranch/Johnny Truant Roadhouse 0161 228 1789
Mercury Tilt Switch Ashton Under Lyne, Witchwood 0161 344 0321
Red Hot Chili Peppers/The Mars Volta Evening News Arena 0161 930 8000
NEWCASTLE The Jeevas/The Vells University 0191 261 2606
NORTHAMPTON Marillion Roadmender Centre 01604 604222
NOTTINGHAM Athlete/Longview/Fonda 500 Rescue Rooms 0115 958 8484
SALISBURY Levellers City Hall 01722 327676
SHEFFIELD Reef/Man Kato Leadmill 0114 221 2828
STOURBRIDGE Farse/Schism/My Deaf Audio Rock Cafe 2000 01384 390918
SWINDON 4Ft Fingers/Mr Zippy/Mybe Furnace 01783 534238

THURSDAY 13

ABERDEEN Aereogramme/Mercury Tilt Switch Lava 01224 648000
BATH The Girls/Sidecar Adventure Moles 01225 404445
BELFAST Enon/Bloodthirsty Lovers Empire 028 9024 9276
BIRMINGHAM David Holmes Presents The Free Association/Children Academy 2 0121 262 3000
BOURNEMOUTH Jackson Browne International Centre 01202 456456
BRADFORD Paul Di'Anno/The Groundhogs/Hurricane Party Penningtons 01274 304455
BRIGHTON 999/Spear Of Destiny/Psychobabble Concorde 2 01273 207241
Black Box Recorder Pavilion Theatre 01273 700747
BRISTOL Adequate 7 Station 0117 940 5626
BURY ST EDMUNDS Dogeye Prior Inn 01284 748941
CAMBRIDGE Pitchshifter Junction 01223 511511
CARDIFF Isis/Cult Of Luna/TwentySeven/DJ Speedranch/Johnny Truant Mount Stuart, MS1 Club 029 2030 1000
DUBLIN Jesse Malin Village 00 3531 475 8555
EXETER Opeth/Madder Mortem University 01392 263519
Think Tank/Beezewax Cavern Club 01392 495370
GLASGOW Olympic Lifts/Kasino/Hoboken Barfly 0870 907 0999
Without Face/Fractal Jack/Second Skin King Tut's Wah Wah Hut 0141 221 5279
HARLOW Nicotine Tears/Humanity/Razor Edge Theory Square 01279 305000
LEEDS Athlete/Longview/Fonda 500 Cockpit 0113 244 3446
Numbers Royal Park 0113 275 7494
LIVERPOOL Cherry Corvette/August 81/Cadium Masque 0151 708 8708
LONDON Baxendale/The Pictures Islington Union Chapel N1 020 7226 1686
Biffy Clyro/X Is Loaded Camden Underworld NW1 020 7482 1932
The Bluefoot Project Soho Mezzo W1 020 7314 4000
Bluecube/Lady Leather Machine King's Cross Water Rats WC1 020 7436 7211
The Buff Medways/The Fire Department Tufnell Park Boston Arms N19 020 7272 8153
Nick Cave Westminster Tate Britain SW1 020 7887 8888
Cheap Trick South Kensington Royal Albert Hall SW7 020 7589 8212
Culture Industries/Blackcube/Irregular John/Mojo Highbury Corner Garage N5 020 7607 1818
Curtain Of Cards/Dual/Bongo Farringdon Lifthouse EC1 020 7251 8787

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MARCH 27 London Camden Barfly @ The Monarch
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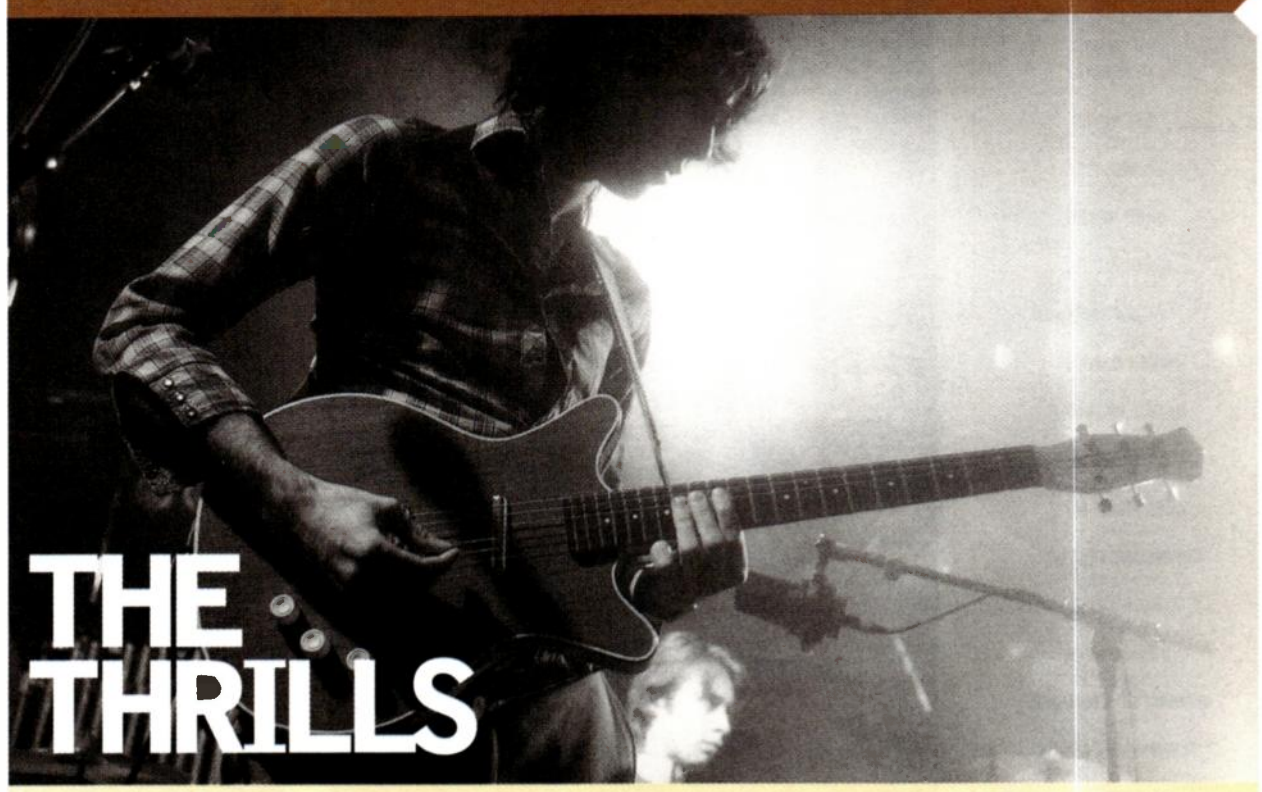
PICK OF THE WEEK



Fresh from the *NME* Awards Tour, The Thrills (guitarist Daniel Ryan pictured above) embark on their own headline jaunt. With their summery, West Coast style and an ever-growing list of celebrity friends, including Noel Gallagher and Chris Martin, the Dubliners look set to make 2003 their own. Their as yet untitled debut album is scheduled for release in June and promises to be a feast of great songwriting, and new single 'One Horse Town' is out this week. Soak yourself in the sunshine sound of The Thrills at the London WC1 ULU (March 12), Nottingham Rescue Rooms (15), Bristol Station (16) and Portsmouth Wedgewood Rooms (17).

Dirty Vegas/FC Kahuna/Radio Slave Charing Cross Road Astoria WC2 020 7434 0403
Fat Man Kicks Cat Notting Hill Arts Club W11 020 7460 4459
Richard Hawley/Jane Weaver King's Cross Scala N1 020 7833 2022
Omar Camden Jazz Cafe NW1 020 7916 6060
Real People Aldgate East Spitz E1 020 7392 9032
The Seen/Starfighter X/Lee Flames Shoreditch On The Rocks E2 020 7278 1074
Sona Fariq Angel Elbow Rooms N1 020 7278 3244
South Trafalgar Square ICA SW1 020 7930 3647
They Came From The Stars/Tenderfoot/Econoline New Cross Goldsmiths College SE14 020 8692 1406
V-Twin/Jagz Kooner Camden Barfly @ The Monarch NW1 0870 907 0999
Venus Ray/Starky/My Octopus George Brixton Windmill SW2 020 8671 0700
MANCHESTER Anthrax University, MDH 0161 275 2930
The Take/Belvedere Retro Bar 0161 274 4892
NEWCASTLE Aim University 0191 261 2606
NEWPORT The Maker/Locus Of Control TJ's 01633 216608
NORTHAMPTON 4Ft Fingers/Mr Zippy Soundhaus 01604 250898
NORWICH Freefall/New High/Swirl/Adam's Creation Waterfront 01603 632717
NOTTINGHAM The Haze/Poet's Corner Junktion 7 0115 970 4662
PLYMOUTH Farse/Schism Kassa 0870 708 0003
Levellers Pavilions 01752 229922
PORTSMOUTH Fadeout/The Clear Wedgewood Rooms 023 9286 3911
SHEFFIELD Black Madonnas University 0114 222 8777
Laika Dog/Millburn Boardwalk 0114 279 9090
SWINDON John Otway Victoria 01793 535713
WAKEFIELD Mr Shiraz/Catalyst/Rheese Monkey Snooty Fox 01924 374455
WOLVERHAMPTON The Kills/The Futureheads Little Civic 01902 552121

FRIDAY 14

ABERDEEN The Relatives/Conspiracy Lava 01224 648000
ALCESTER 4Ft Fingers/Mr Zippy Greg Hall 01789 400073
BIRMINGHAM Tracy Chapman Symphony Hall 0121 212 3333
Distophia/Princess Headbutt Moseley, Jug Of Ale 0121 449 1082
BRIGHTON Farse/Schism Freebutt 01273 603974
Isis/Cult Of Luna/TwentySeven/DJ Speedranch/Johnny Truant Concorde 2 01273 207241
BRISTOL Stiff Little Fingers Academy 0870 771 2000
CAMBERLEY Pitchshifter Agincourt 01252 651841
CARDIFF The Kills/The Futureheads Barfly 029 2066 7658
Spear Of Destiny Mount Stuart, MS1 Club 029 2030 1000
CIRENCESTER Kenisia Nelson 01285 652402
COVENTRY Paul Di'Anno/The Groundhogs/Hurricane Party Jailhouse 024 7622 1274
DERBY The Calm Before/Chemical Victoria Inn 01332 740091
DUBLIN Shane MacGowan & The Popes Olympia 00 3531 677 7744
DUNDEE Jerry Built/Venetian Love Triangle Reading Rooms 0131 525 6700
EBBW VALE Skindred/Jarcrew/Bug Puppet Gwent College 01495 333000
FOLKESTONE Turin Brakes/I Am Kloot Leas Cliff Hall 01303 253193
GLASGOW Detroit Grand Pubahs Arches 0141 221 4001
Mercury Tilt Switch/Solus Barfly 0870 907 0999
Goberman/Merika King Tut's Wah Wah Hut 0141 221 5279
Opeth/Madder Mortem Garage 0141 332 1120
HANLEY Levellers Victoria Halls 01782 213800
HARLOW Captain Everything/Five Knuckle/Adequate 7 Square 01279 305000
HIGH WYCOMBE Brutal Deluxe White Horse 01494 527672
HULL Athlete/Longview/Fonda 500 Adelphi 01482 348216
LEEDS Aim Cockpit 0113 244 3446
LIMERICK Enon/The Waiting Room Costelloe's Tavern 00 35361 418250
LIVERPOOL Laika Dog/Lo-Classics Cavern Club 0151 236 1964
LONDON 7L & Esoteric Aldgate East 93 Feet East E1 020 7247 6095
Anthrax Charing Cross Road Astoria WC2 020 7434 0403
El Jefe/Kitty Hudson Highbury Corner Garage N5 020 7607 1818
The Faculty Islington Hope'n'Anchor N1 020 7378 6095
David Holmes Presents The Free Association/Children Shepherds Bush Empire W12 0870 771 2000
Homemade Orchestra South Bank Purcell Room SE1 020 7960 4242
Kingskin Tottenham Court Road 12 Bar Club WC2 020 7916 6989
Little Egypt/Hidden Agenda Camden Underworld NW1 020 7482 1932
MOT/Dominique/Boa/White Lie Kentish Town Bull & Gate NW5 020 7485 5358
Sinead O'Connor/Damien Dempsey Hammersmith Apollo W6 0870 606 3400
Omar Camden Jazz Cafe NW1 020 7916 6060
The Parkinsons/Circa 1983/Jealousies Tufnell Park Boston Arms N19 020 7272 8153
The Rogers Sisters Aldgate East Arts Cafe E1 020 7247 5681
Saving Face/Paolo/Smoketrader Charing Cross Road Borderline WC2 020 7734 2095
The Scene/The View/Kelserton Road Camden Dublin Castle NW1 020 7485 1773
Something Corporate Charing Cross Road Mean Fiddler WC2 020 7434 0403
Luke Vibert/Boom Bip/Tipsy South Bank Queen Elizabeth Hall SE1 020 7960 4242
MANCHESTER The Hangmen/Flamin Eights/Exit Wounds Star & Garter 0161 273 6726
Jesse Malin University, Hop And Grape 0161 275 2930
Tenacious D Apollo 0870 401 8000
MINEHEAD Marillion/White Buffalo/Gazpacho Butlins 0870 242 0870
NORTHAMPTON Merz Soundhaus 01604 250898
NOTTINGHAM And None Of Them Knew They Were Robots/My Awesome Compilation/Cape Canaveral Junktion 7 0115 970 4662
OXFORD Finch/Brand New Downstairs At The Zodiac 01865 420042
PLYMOUTH ThinGIRL University 01752 663337
PORTSMOUTH Reef/Man Kato Pyramids Centre 023 9235 8608
SHEFFIELD Think Tank/The Take/Belvedere Corporation 0114 276 0262
SOUTHAMPTON Sounder Joiners 023 8022 5612
WREXHAM The Family Mahone Yales, Central Station 01978 311857
YORK Duck Sick/Surf Sluts Fibbers 01904 651250

SATURDAY 15

ABERDEEN Athlete/Longview/Fonda 500 Lava 01224 648000
BATH Ola Onabule Moles 01225 404445
BIRMINGHAM 4Ft Fingers/Mr Zippy Edwards No.8 0121 643 5835
Biffy Clyro/X Is Loaded Academy 2 0121 262 3000
Princess Superstar Medicine Bar 0121 693 6001
Sellotape/Murdoch Moseley, Jug Of Ale 0121 449 1082
BRADFORD Strapping Young Lad/Devin Townsend/Zimmer's Hole Rio 01274 735549
BRIGHTON Something Corporate Concorde 2 01273 207241
Thread Freebutt 01273 603974
BRISTOL Eat Static Depot 0117 954 1608
Finch/Brand New Anson Rooms 0117 954 5810
Jars The Damaja Academy 0870 771 2000
CARDIFF Stag/Appaloosa/Receiver Gene Barfly 029 2066 7658
DARLINGTON The Shining Tap & Spile 01325 381679
DUBLIN Enon Village 00 3531 475 8555
Shane MacGowan & The Popes Olympia 00 3531 677 7744
EDINBURGH Aereogramme Venue 0131 557 3073
EXETER Reef/Man Kato University 01392 263519
GLASGOW Jerry Built King Tut's Wah Wah Hut 0141 221 5279
Geoff Martin/Flush Hues Barfly 0870 907 0999
HANLEY Spear Of Destiny Sugarmill 01782 214991
HARTLEPOOL Captain Everything/Belvedere/The Take Studio 01429 424440
HIGH WYCOMBE Krunch/Knuckledust/No Turning Back/Joe White Horse 01494 527672
HULL Saloon Adelphi 01482 348216
LIVERPOOL Amsterdam Masque 0151 708 8708
Stiff Little Fingers Lomax @ Nation 0151 236 4443
LONDON The Actionettes King's Cross Water Rats WC1 020 7436 7211
Big Brother & The Holding Company Charing Cross Road Borderline WC2 020 7734 2095
Bolsica/Pure Nine/Bates Motel/Lastcrash Highbury Corner Upstairs At The Garage N5 020 7607 1818
Bomb Jacks/Scrappy/Lateshift/The All New Adventures Of Us Camden Underworld NW1 020 7482 1932
Patrick Duff/Luxembourg Aldgate East Arts Cafe E1 020 7247 5681
Isis/Cult Of Luna/TwentySeven/DJ Speedranch/Johnny Truant Charing Cross Road Mean Fiddler WC2 020 7434 0403
Laika Dog/Millburn/Sugar Monkey Highbury Corner Garage N5 020 7607 1818
Lightyear/Adequate 7/Think Tank Ladbroke Grove Subterania W10 020 8960 4590
Jesse Malin Malet Street ULU WC1 020 7664 2000
Monochrome/Kauai/Opus Trees/Flying Spikes Kentish Town Bull & Gate NW5 020 7485 5358
Numbers/The Rogers Sisters Tottenham Court Road Metro Club W1 020 7437 0964
Our Lady Of Miracles/Yuusi Yuusi/The Useless Camden Dublin Castle NW1 020 7485 1773
Procol Harum Catford Broadway Theatre SE6 020 8690 0002
The Rebel Islington Hope'n'Anchor N1 020 7378 6095
Jimi Tenor Camden Jazz Cafe NW1 020 7916 6060
Tower Of Power Charing Cross Road Astoria WC2 020 7434 0403
Tube/The Vaults/Regal Camden Barfly @ The Monarch NW1 0870 907 0999
MANCHESTER The Blood Brothers University, Hop And Grape 0161 275 2930
Tracy Chapman Apollo 0870 401 8000
David Holmes Presents The Free Association/Children University, MDH 0161 275 2930
MINEHEAD Marillion/John Otway/Martin Grech/Aziz Ibrahim Butlins 0870 242 0870
NEWPORT Dary Falls/Last Day On Earth TJ's 01633 216608
NOTTINGHAM Opeth/Madder Mortem Rock City 0115 941 2544
The Thrills Rescue Rooms 0115 958 8484
OXFORD Pitchshifter/Elvise Downstairs At The Zodiac 01865 420042
PORTSMOUTH Ladytron/The Zetons Wedgewood Rooms 023 9286 3911

MGD GENUINE DRAFT

Turin Brakes/I Am Kloot Pyramids Centre 023 9235 8608
PRESTON **Levellers** Guildhall 01772 58858
SHEFFIELD **Richard Hawley/Jane Weaver** Leadmill 0114 221 2828
SOUTHAMPTON **Farse/Schism** Joiners 023 8022 5612
SWANSEA **Paul Di'Anno/The Groundhogs/Hurricane Party** Patti Pavilion 01792 654226
TUNBRIDGE WELLS **Hiding With Girls/Five Knuckle** Forum 01892 530411
YORK **The Hamsters** Fibbers 01904 651250

SUNDAY 16

ABERDEEN **Jerry Built** Lava 01224 648000
BELFAST **Lee 'Scratch' Perry/The Mad Professor** Mandela Hall 028 9032 4803
BOURNEMOUTH **John Otway** Mister Smith's 01202 291617
BRADFORD **Opeth/Madder Mortem** Rio 01274 735549
BRIGHTON **Black Madonnas/Martini Henry Rifles** Freebutt 01273 603974
Captain Everything/Five Knuckle/Adequate 7/Ye Wiles Concorde 2 01273 207241
BRISTOL **Biffy Clyro/X Is Loaded** Fleece & Firkin 0117 945 0996
Strapping Young Lad/Devin Townsend/Zimmer's Hole Bierkeller 0117 926 8514
The Thrills Station 0117 940 5626
Turin Brakes/I Am Kloot Academy 0870 771 2000
CAMBRIDGE **David Holmes Presents The Free Association** Junction 01223 511511
CARDIFF **Think Tank** Clwb Ifor Bach 029 2023 2199
COLCHESTER **The Bluetones/Ricky** Arts Centre 01206 500900
EDINBURGH **Tenacious D** Corn Exchange 0131 443 0404
Jimi Tenor Liquid Rooms 0131 225 2564
GLASGOW **Athlete/Longview/Fonda 500** King Tut's Wah Wah Hut 0141 221 5279
LEEDS **The Family Mahone** New Roscoe 0113 246 0778
LEICESTER **The Blood Brothers** Charlotte 0116 255 3956
LIVERPOOL **Alm/Real Elements** Barfly @ Masque 0151 707 6171
LONDON **Blood Island Raiders/Blind Eye Policy** Camden Barfly @ The Monarch NW1 0870 907 0999
DUNE/Because We Can/Cerebral Workshop Camden Dublin Castle NW1 020 7485 1773
Faster West Kensington West One Four W14 020 7751 1044
Motor City Josh North Finchley Torrington N12 020 8445 4710
Nickel Creek King's Cross Scala N1 020 7833 2022
Prince Buster/The Selecter/Twist & Crawl Charing Cross Road Mean Fiddler WC2 020 7434 0403
Thea Ray/Stacey Jane Douglas Hackney Ocean 2 E8 020 7314 2800
Jonathan Richman Shepherds Bush Empire W12 0870 771 2000
Supergun/Team Rocket/Mitch Kentish Town Bull & Gate NW5 020 7485 5358
Tailspin/Rainmen Charing Cross Road Borderline WC2 020 7734 2095
John Wetton Camden Underworld NW1 020 7482 1932
MANSFIELD **Zico** Town Mill 01623 632451
MILTON KEYNES **Procol Harum** Stables 01908 280800
MINEHEAD **Marillion/Kid Galahad/Cordisto/Stranger By The Minute** Butlins 0870 242 0870
MYRTLEVILLE **Enon/Bloodthirsty Lovers** Pine Lodge 00 35321 483 2171
NEWCASTLE **Stiff Little Fingers** University 0191 261 2606
NOTTINGHAM **Killa Kela** Social 0115 950 5078
The Kills/The Futureheads Rescue Rooms 0115 958 8484
Laika Dog/Curb/Dufus/Drye Rock City 0115 941 2544
OXFORD **Something Corporate** Zodiac 01865 420042
SHEFFIELD **Finch/Brand New** Leadmill 0114 221 2828
SOUTHAMPTON **Medium 21** Joiners 023 8022 5612
STOURBRIDGE **Paul Di'Anno/The Groundhogs/Hurricane Party** Rock Cafe 2000 01384 390918
WOLVERHAMPTON **Pitchshifter** Wulfrun Hall 01902 552121
YORK **Ooberman/Cherry Falls/Asylum Seekers** Fibbers 01904 651250

MONDAY 17

BIRMINGHAM **Mercury Tilt Switch** Flapper & Firkin 0121 236 2421
Opeth/Madder Mortem Academy 2 0121 262 3000
BRIGHTON **Mad Capsule Markets/Rise/Onepity/Hiding With Girls** Concorde 2 01273 207241
CAMBRIDGE **Reef/Man Kato** Junction 01223 511511
CARDIFF **Medium 21/The Mooks** Barfly 029 2066 7658
ThisGIRL University 029 2023 0130
CREWE **Paul Di'Anno/The Groundhogs/Hurricane Party** Limelight 01270 251929
DUBLIN **Lee 'Scratch' Perry** Red Box 00 3531 478 0166
EXETER **Turin Brakes/I Am Kloot** University 01392 263519
GLASGOW **Tracy Chapman** Clyde Auditorium 0141 248 3000
Farse/A Close Last/In Car Stereo/Schism King Tut's Wah Wah Hut 0141 221 5279
Stiff Little Fingers Barrowlands 0141 552 4601
LEEDS **The Blood Brothers** Cockpit 0113 244 3446
Ladytron/The Zutons Metropolitan University 0113 283 2600
LEICESTER **My Deaf Audio** Charlotte 0116 255 3956
LIVERPOOL **Aerogramme** Barfly @ Masque 0151 707 6171
Pitchshifter Stanley Theatre 0151 709 9108
Zico University 0151 256 5555
LONDON **8 Foot Sativa** Camden Underworld NW1 020 7482 1932
Bexleys/Kalamazoo/Farrago Camden Dublin Castle NW1 020 7485 1773
Bouncer/Geisha/Luna James Islington Hope'n'Anchor N1 020 7378 6095
Boxer Rebellion/Foot Long Heroes King's Cross Water Rats WC1 020 7436 7211
Diesel Bug/Fragile/Spencer Pierce/Christa Couture Covent Garden Spot WC2 020 7379 5900
Incoming/Parisian Voodoo/Colvex/Vellum Kentish Town Bull & Gate NW5 020 7485 5358
Shane MacGowan & The Popes Shepherds Bush Empire W12 0870 771 2000
Merz Tottenham Court Road Metro Club W1 020 7437 0964
Motor City Josh Barnes Bull's Head SW13 020 8876 5241
Rhianna Camden Jazz Cafe NW1 020 7916 6060
NEWCASTLE **Something Corporate** University Of Northumbria 0191 232 6002
NEWPORT **4Ft Fingers/Mr Zippy** TJ's 01633 216608
NORWICH **Biffy Clyro/X Is Loaded** Arts Centre 01603 660352
PORTSMOUTH **The Thrills** Wedgewood Rooms 023 9286 3911
STOKE **Think Tank/The Take/Belvedere** Talbot 01782 845507
TUNBRIDGE WELLS **The Bluetones/Ricky** Forum 01892 530411
WOLVERHAMPTON **Finch/Brand New** Wulfrun Hall 01902 552121
YORK **One Finger Punch/Enthused/Toy Shelf** Fibbers 01904 651250

TUESDAY 18

BELFAST **Tracy Chapman** Waterfront 028 9033 4455
BIRMINGHAM **The Blood Brothers** Academy 2 0121 262 3000
BRIGHTON **Roy Ayers** Concorde 2 01273 207241
DERRY **Christy Moore/Declan Sinnott/Donal Lunny** Millennium Forum 028 7126 4455
DUBLIN **Daniel Bedingfield** Vicar Street 00 3531 609 7788
Tenacious D Olympia 00 3531 677 7744
EDINBURGH **Athlete/Longview/Saint Rose** Venue 0131 557 3073
Jonathan Richman Liquid Rooms 0131 225 2564
GLASGOW **Evan Dando** Virgin Megastore 0141 221 2606
Paul Di'Anno/The Groundhogs/Hurricane Party Barfly 0870 907 0999
Strapping Young Lad/Devin Townsend/Zimmer's Hole Garage 0141 332 1120
Zico/The Pedestrians/Elmo King Tut's Wah Wah Hut 0141 221 5279
LEEDS **Farse/Schism** Cockpit 0113 244 3446
LEICESTER **Aerogramme** Charlotte 0116 255 3956
LIVERPOOL **Merz** Barfly @ Masque 0151 707 6171
LONDON **Donnasummer** Farringdon Betsey Trotwood EC1 020 7253 4285
Harambe Royal Oak Cherry Jam W2 020 7727 9950
Just Jack Old Street Cargo EC2 020 7613 7731
Lapland/Koogar Phone/Bubba Brixton Fridge Bar SW2 020 7326 5100
Magoo/The Pictures/The Fades Camden Dublin Castle NW1 020 7485 1773
Mellafone King's Cross Water Rats WC1 020 7436 7211
Moco/Mercury Tilt Switch Camden Barfly @ The Monarch NW1 0870 907 0999
Jason Mraz Baker Street Kashmir Club W1 020 7223 5347
Mumiy Troll Shepherds Bush Empire W12 0870 771 2000
Julie Murphy/Dusty Wright/Preston Reed Charing Cross Road Borderline WC2 020 7734 2095
OK Go Aldgate East 93 Feet East E1 020 7247 6095
Ooberman Tottenham Court Road Metro Club W1 020 7437 0964
Wheels/Million Dead/Lady Lover Machine Holborn London School Of Economics WC2 020 7955 7136
Widescreen/Fin Kentish Town Bull & Gate NW5 020 7485 5358
MANCHESTER **Spear Of Destiny** Ashton Under Lyne, Witchwood 0161 344 0321
NEWCASTLE **David Holmes Presents The Free Association/Children** University Of Northumbria 0191 232 6002
Mad Capsule Markets/Rise/Onepity University 0191 261 2606
NORWICH **Reef/Man Kato** UEA 01603 505401
OXFORD **Blofeld** Zodiac 01865 420042
Ladytron/The Zutons Brookes University 01865 484750
PORTSMOUTH **Biffy Clyro/X Is Loaded** Wedgewood Rooms 023 9286 3911
SHEFFIELD **GBH/Bickies Cab/Strap Ons** Casbah 0114 275 6077
SOUTHAMPTON **The Bluetones/Ricky** Jumpin' Jacks 023 8063 7200
Clearlake/The Vessels Joiners 023 8022 5612
WHITEHAVEN **Pitchshifter** Civic Hall 01946 852821

PHOTOGRAPHY: ANDY WILLSHER/RETNA

NOW BOOKING

For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate

THE 22-20s
Glasgow King Tut's Wah Wah Hut (March 24), Newcastle University (25), Liverpool University (26), Sheffield University (27), Nottingham Social (28), Manchester Night And Day Café (30), Bristol Louisiana (31), Cardiff Barfly (April 1), Southampton Joiners (2), London Camden Barfly @ The Monarch (3)

ALL TOMORROW'S PARTIES
Camber Sands Holiday Centre (April 4-6). Acts include Public Enemy/The Fall (April 4), Aphex Twin (5), Mira Calix/Jim O'Rourke (6)

AQUALUNG
Sheffield Leadmill (April 2), Leeds Metropolitan University (3), Manchester University (5), Dublin Vicar Street (6), Belfast Waterfront (7), Liverpool University (8), Nottingham Rescue Rooms (10), London Shepherds Bush Empire (11), Brighton Gardner Arts Centre (12), Cambridge Junction (13), Newcastle University Of Northumbria (15), Edinburgh Liquid Rooms (16), Glasgow QMU (17), Wolverhampton Wulfrun Hall (18)

THE BANDITS
Middlesbrough Empire (March 22), Dundee Westport Bar (23), Aberdeen Lava (24), Newcastle Live Theatre (26), Mansfield Town Mill (27), Leicester Sumo (28), Taunton Cafe Mamba (30), Cardiff Barfly (31), Bristol Louisiana (April 1), Hanley Sugarmill (2), Sheffield Leadmill (3), Peterborough Met Lounge (4), Bedford Esquires (5), Norwich Arts Centre (7), Cambridge Boat Race (8), Northampton Soundhaus (9), Oxford Zodiac (10), Tunbridge Wells Forum (11), Bath Moles (12), Southampton Joiners (14), Derby Victoria Inn (15)

THE BASEMENT
Cork Lobby Bar (March 20), Limerick Hi Stool (21), Kilkenny Cleere's Theatre (22), Dublin Whelans (23), Dundalk Spirit Stores (25), Belfast Auntie Annies (26), Derry Nerve Centre (28)

BASEMENT JAXX/ELBOW
Burnley Queen's Park, Anti-Racist Festival (April 27)

BECK
London South Kensington Royal Albert Hall (April 26), Manchester Apollo (27), Edinburgh Usher Hall (29), Dublin Ambassador Theatre (May 1 & 2)

BELLE & SEBASTIAN/THE DELGADOS
Glasgow Royal Concert Hall (May 17)

THE BLOOD BROTHERS
Bristol Fleece & Firkin (March 19), Portsmouth Wedgewood Rooms (20), London Highbury Corner Garage (21), Cardiff Barfly (22), Wolverhampton Little Civic (23), Liverpool Barfly @ Masque (25), Glasgow Cathouse (26), Dublin Temple Bar Music Centre (27)

BLUR
London WC2 Astoria (May 8-10, 12 & 13)

BURNING BRIDES
Brighton Freebutt (March 31), Manchester University, Hop And Grape (April 1), Glasgow King Tut's Wah Wah Hut (2), Sheffield University (3), Cardiff Barfly (4), Nottingham Rescue Rooms (5), Leeds Cockpit (6), London Highbury Corner Garage (7), Bristol Louisiana (8), Southampton Joiners (9), Bath Moles (10), Camber Sands Holiday Centre (11)

NICK CAVE AND THE BAD SEEDS
London Hammersmith Apollo (June 6 & 7)

COLDPLAY/FEEDER/IAN MCCULLOCH
Manchester Evening News Arena (April 14), London Earls Court Exhibition Hall (16 & 17)

THE COOPER TEMPLE CLAUSE
Dublin Whelans (April 25), Belfast Limelight (26), Wrexham Yales, Central Station (28), London WC2 Astoria rescheduled *NME* Awards Show (29), Northampton Roadmender Centre (May 1), Cardiff Mount Stuart, MS1 Club (5), Brighton Concorde 2 (6), Cambridge Junction (7), Newcastle University Of Northumbria (8), Liverpool Stanley Theatre (10), Leeds Metropolitan University (11), Aberdeen Forum (12), Glasgow QMU (13), Manchester University, MDH (15), Sheffield Leadmill (16), Wolverhampton Wulfrun Hall (17), Nottingham Rock City (18), Portsmouth Wedgewood Rooms (21), Norwich Waterfront (23), Reading University (23)

THE CORAL
Manchester Academy (April 7), Norwich UEA (8), London WC2 Astoria rescheduled *NME* Awards Show (10), Portsmouth Pyramids Centre (11), Cardiff University (12), Dublin Ambassador Theatre (29), Belfast Limelight (30), Glasgow Barrowlands (May 2), Middlesbrough Town Hall (3), Oxford Brookes University (June 26)

THE DANDY WARHOLS
Dublin Olympia (May 14 & 15), Glasgow Academy (17), Manchester Academy (18), Bristol Academy (19), Leeds University (21), Birmingham Academy (22), London Brixton Academy (23)

DEATH IN VEGAS
Newcastle University (April 29), Glasgow Barrowlands (30), Leicester De Montfort University (May 1), Manchester Academy (2), London Brixton Academy (3)

DONINGTON DOWNLOAD FESTIVAL
Castle Donington Donington Park (May 31 & June 1). Acts include Iron Maiden/Marilyn Manson/Deftones (May 31) and Limp Bizkit/Audioslave (June 1)

ELECTRIC SIX
Dublin Village (May 4), Belfast Empire (5), Edinburgh Liquid Rooms (6), Glasgow QMU (7), Leeds Metropolitan University (8), Manchester Academy (10), Birmingham Academy 2 (11), Cambridge Junction (12), Portsmouth Pyramids Centre (13), London WC2 Astoria (15)

EMINEM
Milton Keynes Bowl (June 21-23), Glasgow Hampden Park (24), Dublin Punchestown Racecourse (26 & 27)

THE FAINT
Brighton Pavilion Theatre (March 30), Portsmouth Wedgewood Rooms (31), London WC1 ULU (April 4)

GLASSJAW
Dublin Temple Bar Music Centre (April 5), Newcastle University Of Northumbria (7), Nottingham Rock City (8), Bristol Academy (9), Glasgow Barrowlands (11), Camber Sands Holiday Centre (12), Manchester Academy (13), Wolverhampton Wulfrun Hall (14), London WC2 Astoria (15 & 16)

GLASTONBURY FESTIVAL
Pilton Worthy Farm (June 27-29). Acts include REM/Super Furry Animals/Suede (June 27), Radiohead/Starsailor (28) and Prince/Dave Gahan (29)

HELL IS FOR HEROES
Newcastle University Of Northumbria (April 25), Nottingham Rock City (26), Cambridge Junction (27), Leeds Cockpit (28), Edinburgh Liquid Rooms (29), London WC2 Mean Fiddler (May 1), Wolverhampton Wulfrun Hall (2), Dublin Tempie Bar Music Centre (3), Portsmouth Pyramids Centre (6), Cardiff Coal Exchange (7), Manchester Academy (8)

DAVID HOLMES PRESENTS THE FREE ASSOCIATION
Edinburgh Liquid Rooms (March 19), Bristol Anson Rooms (21), Liverpool Lomax @ Nation (22), Cardiff University (23)

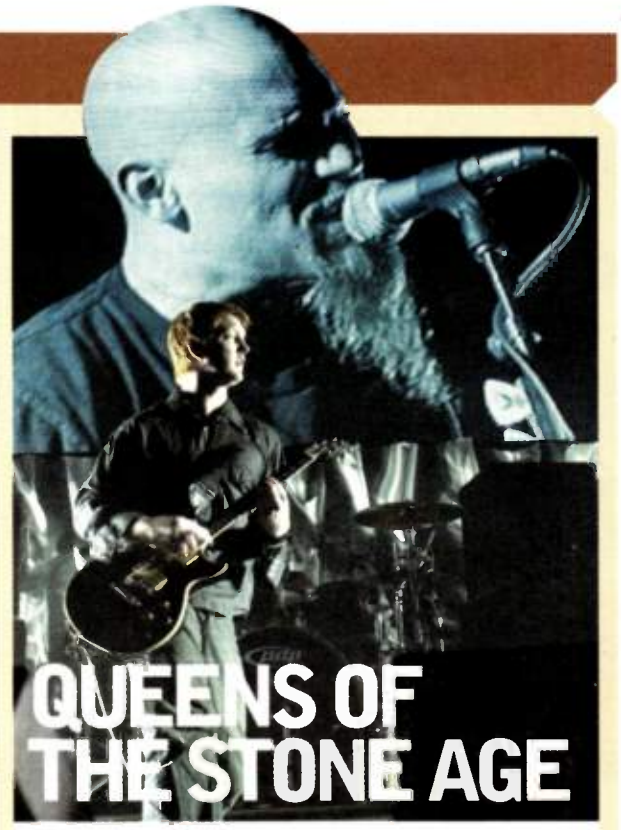
HOMELANDS FESTIVAL
Winchester Matterley Estate, Bowl (May 24). Acts/DJs inlude Groove Armada/The Streets/The Chemical Brothers/Grandmaster Flash/Erol Alkan/James Lavelle

HOT HOT HEAT/MOVING UNITS
Glasgow Barfly (March 25), Liverpool Barfly @ Masque (26), London Camden Barfly @ The Monarch *NME* Bring It On Night (27), Bristol Louisiana *NME* Bring It On Night (28), Cardiff Barfly (29), London WC1 ULU (May 2), Dublin Whelans (3). Moving Units support on March dates only

INTERPOL
London WC2 Astoria (March 22)

LADYTRON
London Camden Electric Ballroom (March 20), Birmingham Academy (21), Bristol Anson Rooms (22), Sheffield Leadmill (24), Manchester University, MDH (25), Brighton Concorde 2 (26), Aberdeen Lemon Tree (28), Glasgow QMU (29)

AVRIL LAVIGNE
Birmingham Academy (March 20), Manchester Apollo (21), Glasgow Barrowlands (22), Dublin Point (23), London Brixton Academy (25-27)



QUEENS OF THE STONE AGE

It's already been a busy year for the Queens. Both Josh Homme and Nick Oliveri have dabbled in side projects, including working with PJ Harvey, and a gruelling US tour is already underway. But, the best is yet to come. They've announced a British tour for June, fuelling speculation that they'll play Glastonbury, and they star at two major events in August – V2003 and Slane 03. A new single, 'Go With The Flow', hits the streets on April 7 and features an UNKLE remix of their last offering, 'No One Knows', as well as some killer live tracks. For the true spirit of rock'n'roll, head to the Wolverhampton Civic Hall (June 17), Glasgow Barrowlands (18), Manchester Apollo (20) and London Brixton Academy (22).

STEPHEN MALKMUS
Glasgow QMU (April 16), Wolverhampton Wulfrun Hall (17), London South Bank Royal Festival Hall Down The Dustpipe (18 & 19) with Graham Coxon (18) and Super Furry Animals (19), Manchester University, MDH (23), Bristol Anson Rooms (24)

THE MARS VOLTA
London WC2 Astoria (April 13)

MASSIVE ATTACK
Glasgow Academy (April 8 & 9), Manchester Apollo (11-13), London Brixton Academy (16-20)

METALLICA
Dublin RDS with Linkin Park (August 20), Leeds festival (22), Reading festival (24)

MOGWAI
Norwich Waterfront (May 7), Northampton Soundhaus (8), Dublin Village (10), Cardiff University (12), Portsmouth Wedgewood Rooms (13), Brighton Concorde 2 (14), Oxford Zodiac (15), Leeds Cockpit (16), Liverpool Barfly @ Masque (18), Edinburgh Queen's Hall (19)

THE MUSIC
Blackpool Empress Ballroom (May 2), Bridlington Spa Theatre (3), Dublin Ambassador Theatre (4)

THE POLYPHONIC SPREE
Manchester Academy (June 30), Birmingham Academy (July 1), Nottingham Rock City (2), Cambridge Corn Exchange (3), London Brixton Academy (4)

PRIMAL SCREAM
Glasgow Garage (April 11)

THE RAVEONETTES
Birmingham Academy 2 (May 5), Leeds Cockpit (7), Manchester University, Hop And Grape (8), Glasgow King Tut's Wah Wah Hut (9), Newcastle University (10), Portsmouth Wedgewood Rooms (11), London WC1 ULU (13)

RED HOT CHILI PEPPERS/FOO FIGHTERS
Glasgow Green (August 24)

REM
Manchester Old Trafford Cricket Ground, Move Festival (July 13), Dublin Marley Park (16 & 17)

SLANE 03
Slane Castle (August 23). Acts include Red Hot Chili Peppers/Foo Fighters/Queens Of The Stone Age/PJ Harvey

T IN THE PARK FESTIVAL
Balado, Kinross (July 12 & 13). The headline acts are REM (12) and Coldplay (13). Other acts over the weekend include Zwan/The Coral/Supergrass/The Music/The Datsuns

TEENAGE CANCER TRUST CONCERTS
London South Kensington Royal Albert Hall. Acts include Coldplay (March 24), Richard Ashcroft (26), Doves (27), Supergrass/Ash (28) Madness (29)

TURIN BRAKES
Oxford Brookes University (March 19), London Brixton Academy (20 & 21)

V2003 FESTIVAL
Chelmsford Hylands Park and Stafford Weston Park (August 16 & 17). Acts include Coldplay/Red Hot Chili Peppers/Foo Fighters/Queens Of The Stone Age/PJ Harvey/David Gray/Ash/Underworld

THE VINES
London WC2 Astoria rescheduled *NME* Awards Show (April 23), Norwich UEA (25), Glasgow Barrowlands (26), Wolverhampton Civic Hall (27), Newcastle University Of Northumbria (29), Manchester Apollo (30), London Brixton Academy (May 1)

THE WARLOCKS
Dublin Whelans (April 1), Belfast Empire (2), Glasgow King Tut's Wah Wah Hut (3), Middlesbrough Town Hall (4), Liverpool University *NME* Bring It On Night (5), Bristol Anson Rooms (7), Birmingham Academy 2 (8), Leicester Charlotte (9), York Fibbers (11), Manchester University, Hop And Grape (12), Leeds Rocket (13), Brighton Concorde 2 *NME* Bring It On Night (15), London Highbury Corner Garage (16), Portsmouth Wedgewood Rooms (17), Oxford Zodiac (18), Tunbridge Wells Forum (19)

THE WHITE STRIPES
Wolverhampton Civic Hall (April 7), Manchester Apollo (8), Glasgow Academy (10), London Brixton Academy (11 & 12)

NME TICKETLINE 0870 1 663 663

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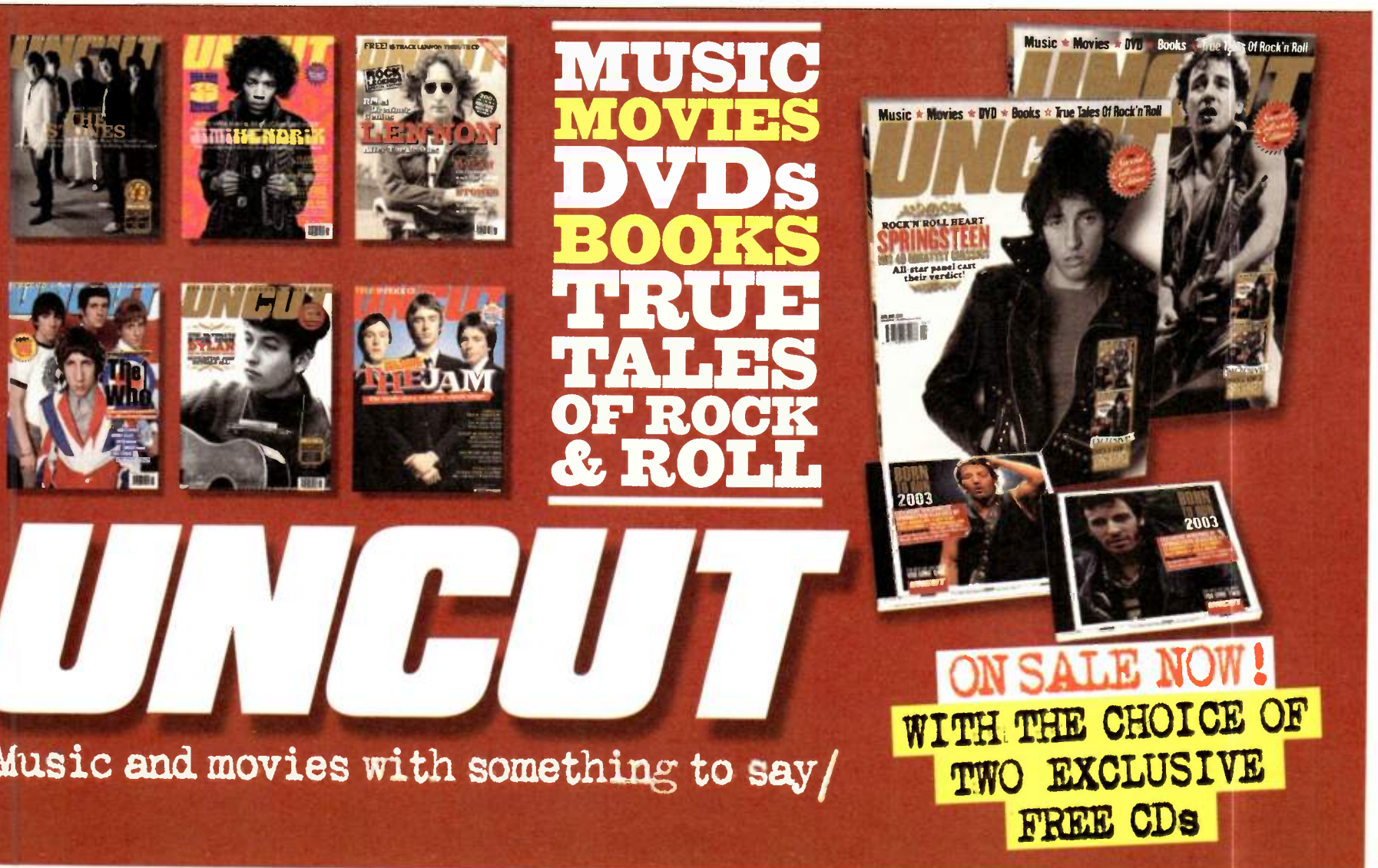
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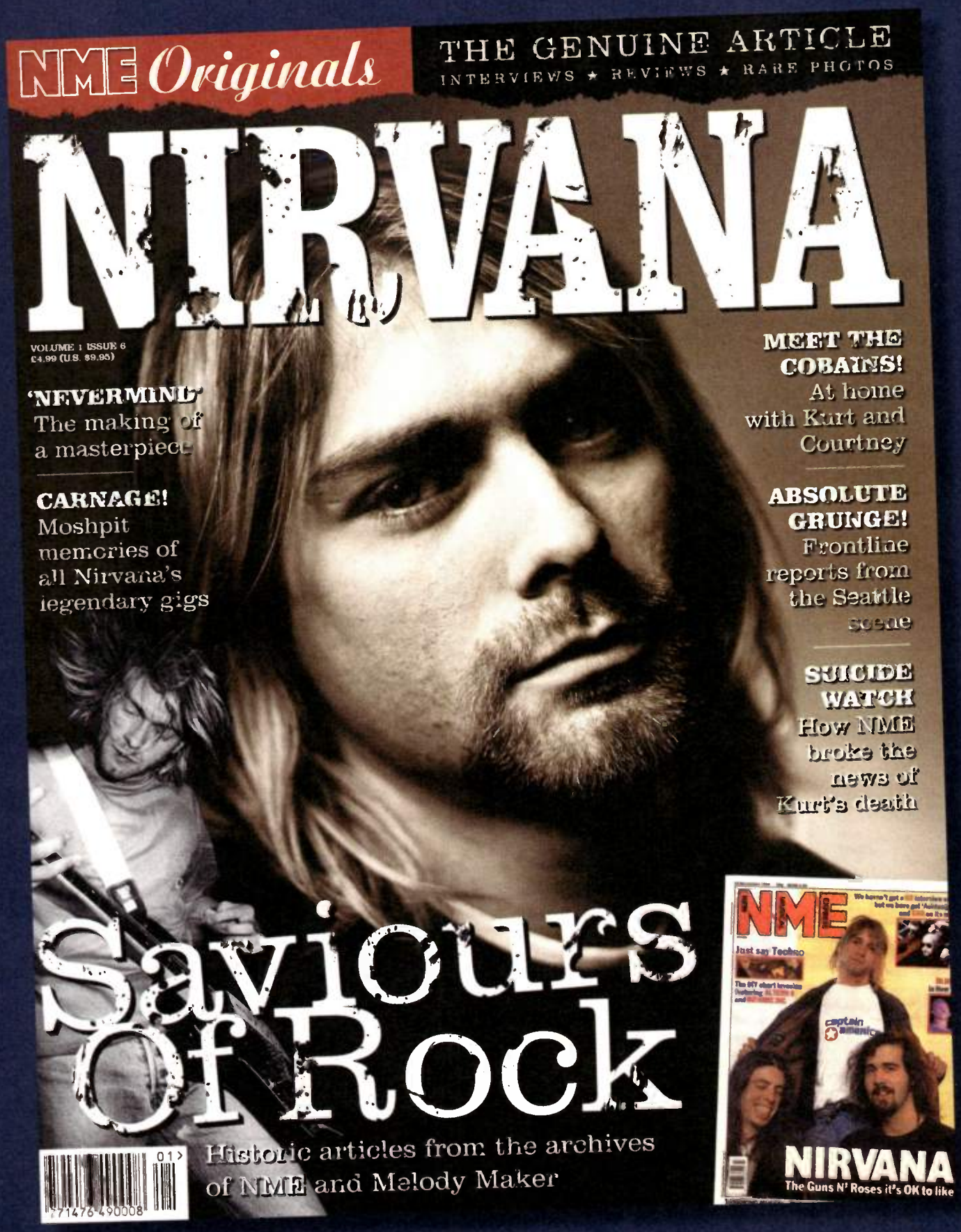

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PRESS TO IMPRESS

Getting your band the media coverage it deserves

All publicity is good publicity, they say, but for every White Stripes that skillfully negotiate a sea of hyperbole, there'll be horror stories from bands who get too much too soon and sink without trace. Make no mistake; the publicity game is a tricky game to play, not least because it's bloody difficult to get any in the first place.

Unless you're Jet, building a media profile begins close to home. Local press is a great source of publicity but, like any newspaper, they need a story. Are you playing locally/about to release a single/courting label interest? And, to use marketing jargon from the world you're entering, what's your Unique Selling Point?

The actual process of getting press is similar regardless of the level you're working on. First, find out who the relevant people are. Who edits or writes features, gig reviews and single reviews? Hit them with a press pack – some music, a short press release covering the angle you're pitching and a biography, photocopied press clippings if you have any, and a picture.

You don't need fancy packaging either; journalists are used to promo CDs in slipcases with white sleeves. Also, be as liberal with the truth in your press release as you want. This is the myth-making business, after all. And chase people up by phone or email. Most journalists, god bless them, are notoriously lazy and/or forgetful.

Other press targets at the early stage should include suitable fanzines and music websites. Usually, both are run and read by committed and enthusiastic music lovers and both are also frequently part of a wider network of similarly minded media, eager to share news. Try university papers, too. These homes of budding journalists should be receptive to a free CD or an invite to a gig. And don't forget to target other towns' local press when you're playing gigs further afield.

Getting coverage in national publications is the press game's Holy Grail and, because of the vast competition for limited space, it's pretty difficult. Having at least a single to promote will help your cause: magazines will take you more seriously and, with a solid release date, give you something to work towards.

Because of strict production schedules, you'll also need to get your package to its destination up to a month in advance of the relevant issue's publication date.

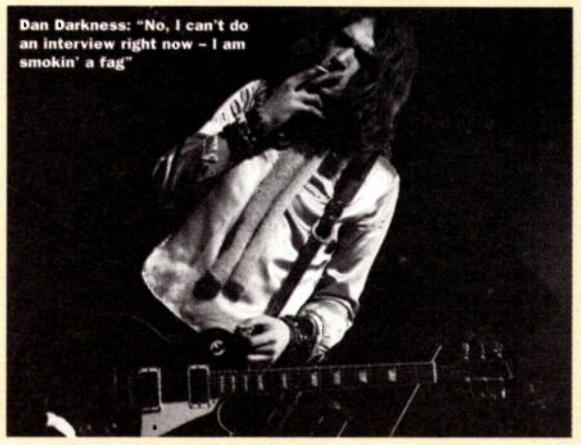
When you're targeting national press, try and figure out which journalists would be most receptive to your music. It's a long shot but, as happened with The Strokes and The White Stripes, you only need a couple of people in the right places (ie *NME*) to get excited to start the ball rolling.

Remember that publicity is only a means to raise awareness of your music. Enjoy the acclaim and shrug off a slating. There is, after all, only one thing worse than a bad review, and that's no review at all.

Owen Hopkin

MY WAY

Dan Hawkins, axe-throttler with The Darkness, plays the press game


Dan Darkness: "No, I can't do an interview right now – I am smokin' a fag"

How do you get press attention?
"It's best to just put something out. Until someone's actually got something to write about, there isn't really a lot they can say. There's live stuff, I suppose, but once you have a single, you've got something you can actually put in front of journalists. Only approach the press when you're ready. People can judge you quite harshly, as they've done with us in the past. You can start off being one thing and, three months later, you could be playing the same songs, but doing it much better."

How did you approach magazines?
"We did a 12-page *Dazed And Confused* feature without approaching them; they approached us. They wanted an unsigned band, so they chose us because they were after the biggest bunch of losers they could find. Generally though, our manager sent singles to people she thought would like them. If you're sending something out blindly it could get into the wrong hands and they might hate it. If you make the effort to post it to the right people, their colleagues might pick up on it and it'll snowball."

How important is press?
"I think it's important for building an awareness of your band. There are also kids, miles away from major cities who keep tabs on what's happening and get involved with music by reading magazines like *NME*. They might not hear you on the radio, but if they read something and they think it's their cup of tea, there's a good chance they'll buy it."
Owen Hopkin

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Holly Hernandez reviews your demos

BLACK BLUE FISH... VERY BEAUTIFUL
The India Rubber Head

BBFVB were formed after lead singer David Scard experienced a "vision of a future world dominated by insects" and they're sticking to their theme like a bluebottle to a flytrap. The lyrics (delivered in a hopelessly faux-American style) are all about our six-legged enemies and their unwelcome intrusions, while the accompaniment arrives in the form of a menacing bassline and drums. There are lots of obligatory buzzing noises, and this is lame on all six legs. That's a lot of lame.

INFO: 023 8023 5281

Black Blue Fish... Very Beautiful: now buzz off

41ST NIGHT
Panacea

Sometimes, there comes a band that is so wrong on every level that you want to uphold it to the kids as an example of how not to do things. 41st Night is such a band. They're not the worst noise I've ever heard, neither are they particularly remarkable, just utterly banal and mundane in their wrongness. The vocals sound like a watery cross between Matt Bellamy and Ian Astbury, while the guitarist feels the need to showcase both his distortion pedal and his funk skills. The drummer is very keen on his cymbals. They evidently think they've got something right. No.

INFO: 020 8981 7951

ZORA MCDONALD
Live

Zora must be self-taught in the art of writing biogs, as well as playing the piano and the guitar. Rarely will you see a more ill-advised opener than: "I am a 23-year-old mother from south London." Genius. Either she is very brave or very silly indeed. That goes for actually having a child at such a tender age, and to define herself by it.

Not for this mother, the disposable fluff of other girlie songwriters her age. Zora is a bit of a hippie – she has dreadlocks, flowing garments and plays her guitar in bare feet. Her songs are of folk origins (of course), she sings of women in the corner, bloody and bruised, and all this she relays with a Tori Amos-like quality that really doesn't work. Too serious. Once more, without feeling.

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DRUMMER, COPELAND/ GROHL for inspired original band, London, details to info@bangonmusic.com 07939 724143

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DRUMMER WANTED FOR noisy discordant pop band. We have good songs, gigs, interest. Pixies, Elastica, Hives, YYY's. London. Tom 07773 391674

DRUMMER WANTED FOR Scottish punkish rock band. Must be creative and 100% committed, John. Email: curburedog@hotmail.com

DRUMMER WANTED FOR female fronted indie rock band with clean, spacey, guitar - Led sound. N.London 07905 118051/ 07986 516031

EAST-MIDLANDS DRUMS bass and guitar owner and player equipped to record CD-demo needed. £50.00 for completed demo. Contact jfh29er@yahoo.co.uk

EXPERIENCED BASSIST REQUIRED Think coldplay w/ fatter beats meets contemporary chilis. Taste, talent, commitment essential.N.Ldn. Lawrence 02075033453 07876175791 daniel.mount@usa.net

FEMALE DRUMMER WANTED! energy, commitment, drumkit essential. Rock influences. Songs/ gigs ready London/ Essex area. More info: 07941 017067 or 07775 537097

FEMALE MUSICIANS WANTED from Glasgow and surrounding areas. No singers please! Contact Barbara on 07876 143139

FEMALE VOCALIST WANTED by songwriter guitarist with a original songs for collaboration/ duet influences: Blondie, Sandie Shaw, Madonna. Less 020 7924 9403

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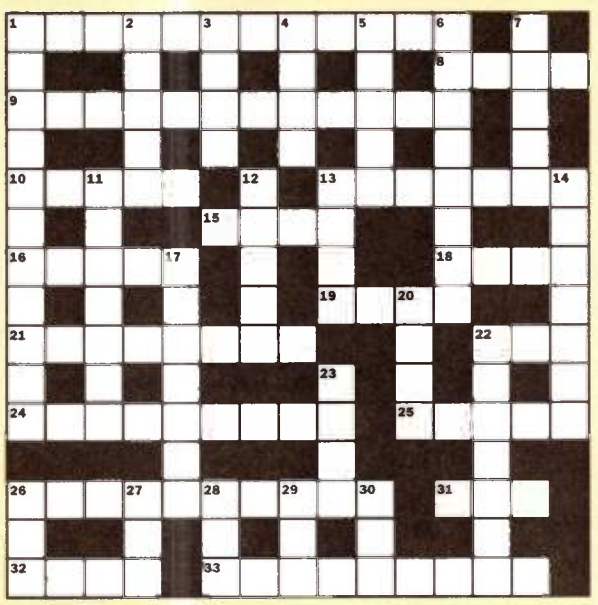

CLUES ACROSS

1+12D 50 Cent's worth of wealth with an optional death policy for makin' the effort (3-4-2-3-5)
8 (See 15 across)
9+20D Where we prefer to buy the Style Council product (3-9-4)
10+14D She partnered Melanie B for the hit 'I Want You Back' (5-7)
13 Oleta Adams demanded that we turn up for this performance (3-4)
15+8A 1994 movie starring Arnold Schwarzenegger and Jamie Lee Curtis (4-4)
16 More changes come to nothing for member of So Solid Crew (5)
18 He had a hit with 'Hole In My Shoe' in 1984 (4)
19 Julian Cope changes a set to complete '____ Easy Rider' (4)
21 Very much sought after single by Texas (2-6)
22 Betty ___, UK rapper who was 'Doin' The Do' (3)
24+31A Whatever direction we want to take is OK by Fleetwood Mac (2-4-3-3)
25 Nilsson indicated the direction he was taking with his album 'The _____' (5)
26 Winner of the Breakthrough Artist Award at this year's Brits (5-5)
31 (See 24 across)
32+17D Just by being all the talk, Mike And The Mechanics had a hit (4-2-5)
33 Having the will to complete Inner City's album '_____ '93' (9)

CLUES DOWN

1+22D *"Twenty years on and a loaded gun/Funerals, fear and the war ain't won"*, Top 20 in 1990 (4-7-7)
2 The fur flies around before America takes on Chaka Khan's funk band (5)
3 Muse number is part of the underground scene (4)
4 Mercury Rev's work number is '____ 40' (4)
5 Connection between Incubus, REM and The Cars (5)
6 Being unlikely to forget the new White Stripes album (8)
7 Stuff everywhere, including something of Starsailor's (5)
11 It's not known exactly when The Strokes are to play (7)
12 (See 1 across)
13 Their singles include 'Haunted By You' and 'Where Are They Now' (4)
14 (See 10 across)
17 (See 32 across)
20 (See 9 across)
22 (See 1 down)
23 One music paper has the name of a new band from Essex (4)
26 No Doubt this is actually an oldie (3)
27 Not all of the band is there for a John Martyn album (3)
28 Get on a plane to see new Australian band (3)
29 The 'Illmatic' rapper from Long Island (3)
30 Albums 'Mary Star Of The ___' by Zwan or 'Stories From The City, Stories From The ___' by PJ Harvey (3)

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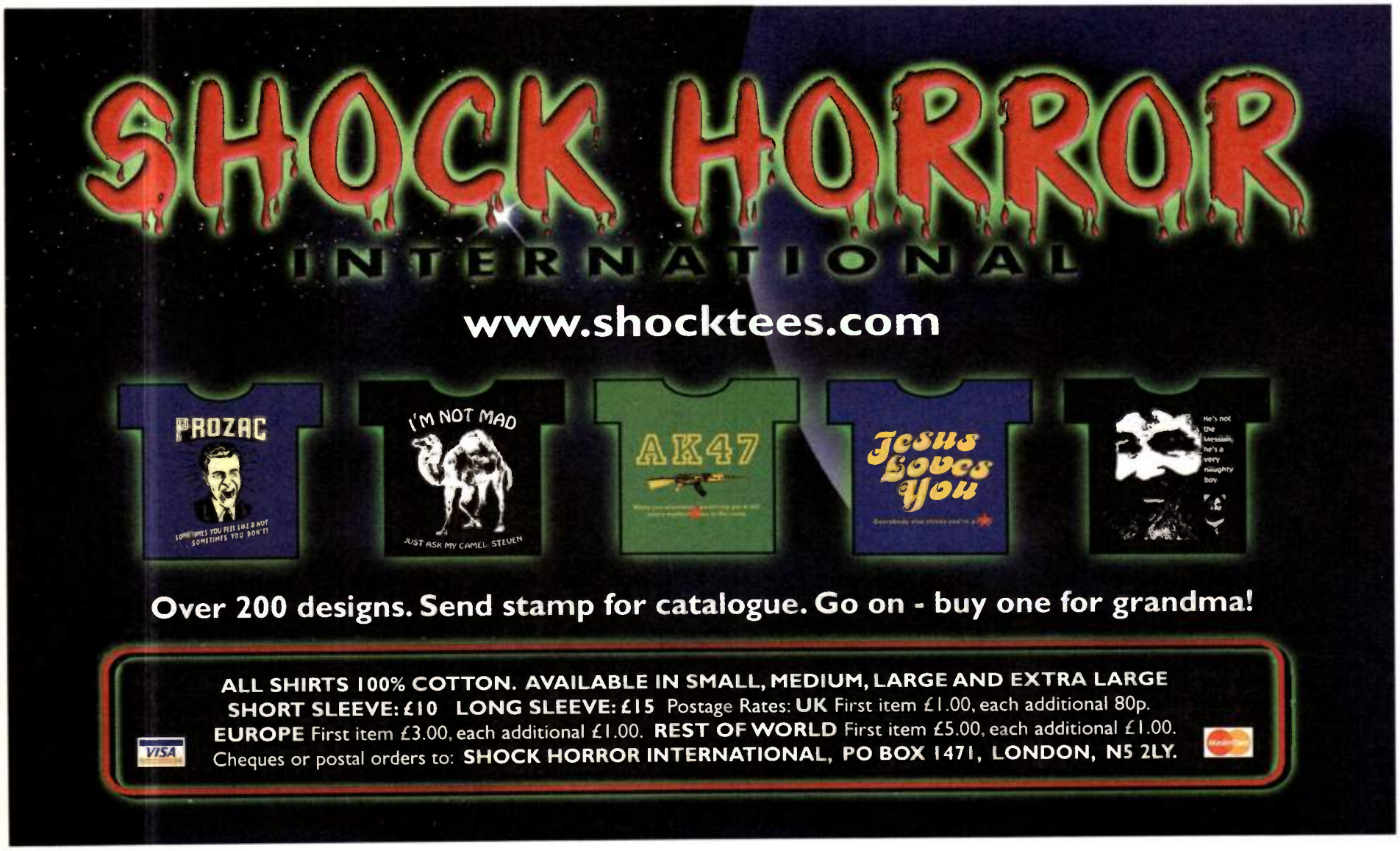
COMPILED BY FOOKIN' TREVOR HUNGERFORD

ANSWERS FROM FEBRUARY 22 ISSUE

Across: 1+20A The Truth Is No Words, 7 DJ, 8 Saliers, 9 Sigur Rós, 12 Eminem, 13 Mael, 15+28A Room To Roam, 16+31A Lara Croft, 22 Street Life, 25 Angels, 30 APB, 32 Very, 33 Amen. **Down:** 1+11A The Sleepy Jackson, 2 Tatu, 3 Ultramarine, 4 Hiss, 5+29D Salva Mea, 6 Overkill, 7 Discover, 10 Going Out, 11+14A Jimmy Page, 17 Abs, 18 Owen, 19 Please, 21 Roe, 22 Stole, 23 Rooty, 24 FAB, 26 Girl, 27 Life.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Edited by Tim Jonze

BLUE PHONE LINES

Hasn't it occurred to anyone that there might just be a connection between 3-D's anti-war protests and his arrest over suspected drugs and pornography offences (*News*, March 8)? Just think about it: a well-known music personality gets very close to the truth behind Dubya and Blair's war propaganda. The leaders don't like it and decide this person needs to be stopped. They can't kill or silence them and so they have him arrested on the worst possible charges they can think of. This wouldn't be a new phenomenon – in the past the government has issued MI6 to monitor union members who might be 'dangerous'. It's all beginning to make sense, right?
Lee, Tyne & Wear

This piece of detective work has certainly come at a convenient time for our elected buffoons. And where will it all end? Can the other million-plus people who spent a day getting DVT on the shuffle for peace expect a visit from the law? On a related note, Damon has withdrawn his allegations that the CIA were monitoring his moves. Apparently the crackly phone line and distorted voices he kept hearing were just track five from the new Blur album – TJ

3-D: spooked?

ALWAYS THE GLAST TO GO

Thank goodness that Glastonbury is going to be on again this year, but it's a shame that some people are so determined to stop the festival. I understand local folk may have a grievance but Berlin's Love Parade succeeds every year with some 500,000 people. An event like that in Britain only lasts a year before red tape and litigation stop it. I think Glastonbury will be *very* lucky to see more than a couple of years before the sheer force of opposition ruins it for good and we will be forced to have a very stuffy summer without any outdoor music. And when it happens I'm sure some smug twat somewhere will be pleased about that.
Karl, via email

To be honest Karl, the sort of person opposed to Glasto is unlikely to have their mind changed by looking at the Berlin Love Parade. Think about it: half a million stampeding techno-loons rampaging through a German city while pilled to the nads on harder drugs than you'd find in Pete Libertine's trouser pocket fluff. It's hardly a 'good example' in the eyes of your average cow-milker, is it? But you're right – the chance to spend a weekend waist-deep in someone else's faeces grows increasingly slim by the year. There's nothing like munching away on a semi-conscious rat kebab while your tent gets 'borrowed' to make us feel like the smug ones – TJ

100 GREATEST ALBUMS: INITIAL EXIT POLL SAYS 'YAY!'

Congratulations! I bought this week's mag expecting to see yet another mundane and predictable top 100 albums list. However, much to my pleasant surprise, I found your Number One album to be spot on! Obviously I find some of the inclusions and omissions laughable (Andrew WK ahead of anything by The Who or The Flaming Lips? That's just daft!). It was also refreshing to see you had not included many albums from the new rock revolution, a trap I feared you might fall into. As for the Number One, I think the words 'inspired' and 'timeless' sum it up, so well done for putting it in its rightful place, ahead of 'Revolver' and 'Nevermind'. Give yourselves a round of applause.
Richard, via email

God, the Cult Of Richey won't be happy now! You forgot to stick 'The Holy Bible' in your chart. You're going to have supposedly depressed kids sending in 'deep' poetry and animal organs for years now.
Jarvis 2.0, Southampton

Within minutes of releasing our chart a flood of emails entitled 'GET THAT SWEATY-HAIRED POODLE-ROCKER OUT OF YOUR CHART NOW!' threatened to topple *NME*'s computer systems, of which Richard and Jarvis were first out of the traps. Nice to know we can still stir you lot up – TJ

BRITISH YOUTHS FIGHT BACK

Anyone can download music for free now. This is fair enough – the creative idea came to the musicians for free and now I'm listening to them for free. Within hours of The White Stripes' 'Elephant' promo being released to the media I had it downloaded to listen to at my leisure. This is the future. No hype, just honest music. The government are fighting back by sticking a music licensing bill on pubs, clubs and the whistling bloke in the street in an attempt to 'clamp down on anti-social behaviour'. Thousands of unsigned bands will be forced back into their bedrooms, never to pollute the air with their views. I say let the music become dirty and taboo because, no matter how hard the government and labels try, they will never put a lid on British youths' freedom to hear and play music freely.
Robert Tyler, via email

You heard (and probably didn't understand) it here first – TJ

NME HACK SUSPECTED OF HEARING DIFFICULTIES

First of all we must congratulate you on such a brilliant line-up for The Libertines' show on February 12 at the London Astoria. The Sights were magnificent. The Detroit Cobras were all we could have hoped for, and then some. And The Libertines were perfect. It was well worth the trip down from Glasgow. So imagine our surprise to at the review of the gig (*NME*, March 1). Is Mark Beaumont deaf? Calling The Detroit Cobras a "bollocks wedding band" was bad enough, but to call them "The Detroit Talentless Syphilitic Fuckwits" is beyond a joke. We'd like to see Mr Beaumont say the same thing to Rachel down a dark alleyway. Perhaps in future you could ignore the idiotic hecklers in the crowd and write your review on the music instead.
Holly & Sarah, via email

IT IS WITH DEEP REGRET THAT WE ANNOUNCE...

I was surprised to find a lack of coverage in your news regarding the loss of one third of JJ72. The band, who are once again gracing our soils with their new sound and air of confidence, have bid farewell to Hillary Woods. Surely this innovative group deserve more at this difficult time?
Charlotte Bellamy, East Yorkshire

If the other two quit as well then that would be news. Good news, that is – TJ

ROCK'N'ROLL: ALIVE IN SOUTHEND

I was very happy to see my favourite club, Junk, mentioned in *NME* this week (*NMEmail*, March 1). However, Junk is not in Southampton but in Southend in Essex. I'm sure there will be many people in Southampton desperately looking for a rockin' club which isn't there. Tell them to come to Southend. It's surprisingly more than just a seaside resort.
Anti-Leighite, Southend, Essex

Newsflash: Southampton was put on full terror-alert last week after several hundred AC/DC 'fanatics' descended on the city and raided vintage clothes shops and hamburger chains in a frantic search for 'junk'. Police were unable to deal with the situation as half the constabulary had buggered off to Southend for a Carl'n'Pete-sized bender – TJ

NME.COMMENTS

What the talk is about on the world's best website

Like his brothers, Groucho and Karl, Richard Marx showed talent at an early age with 'Hazard'. And what a mullet! I'd also like to congratulate him for making Track one, side four of 'Now 22', bringing the power ballad to a wider audience.
Ed_Woo

It was something of a Samson-esque fall from grace for Marx when he got rid of the mullet though. Hair rockers of the world, beware. ***Hagi***

Almost Nick Cave 'Murder Ballads' territory on this one. Groucho Jr had hidden depths, man. Given half a chance he'd have beaten Kylie to death with a rock.
SteveDave

He was also responsible for the truly gut-wrenching 'Right Here Waiting' – a school disco slow dance record if ever there was one!
Mazzyj

PICTURE THIS

DAN, BRIGHTON
"Seeing as Glasto has just got its licence, thought i'd send in my picture of me and Michael Eavis from last year..."

MATT, PORTSMOUTH
"Us meeting Alan White in Bilbao, play up Pompey!!!!!!!"

JASON, NEW JERSEY
"This is me with Nick Zinner from the Yeah Yeah Yeahs at a Beck gig on Valentine's Day."

FARAH, LONDON
"I was so excited to meet Darius I almost wet myself! He's so dishy!"

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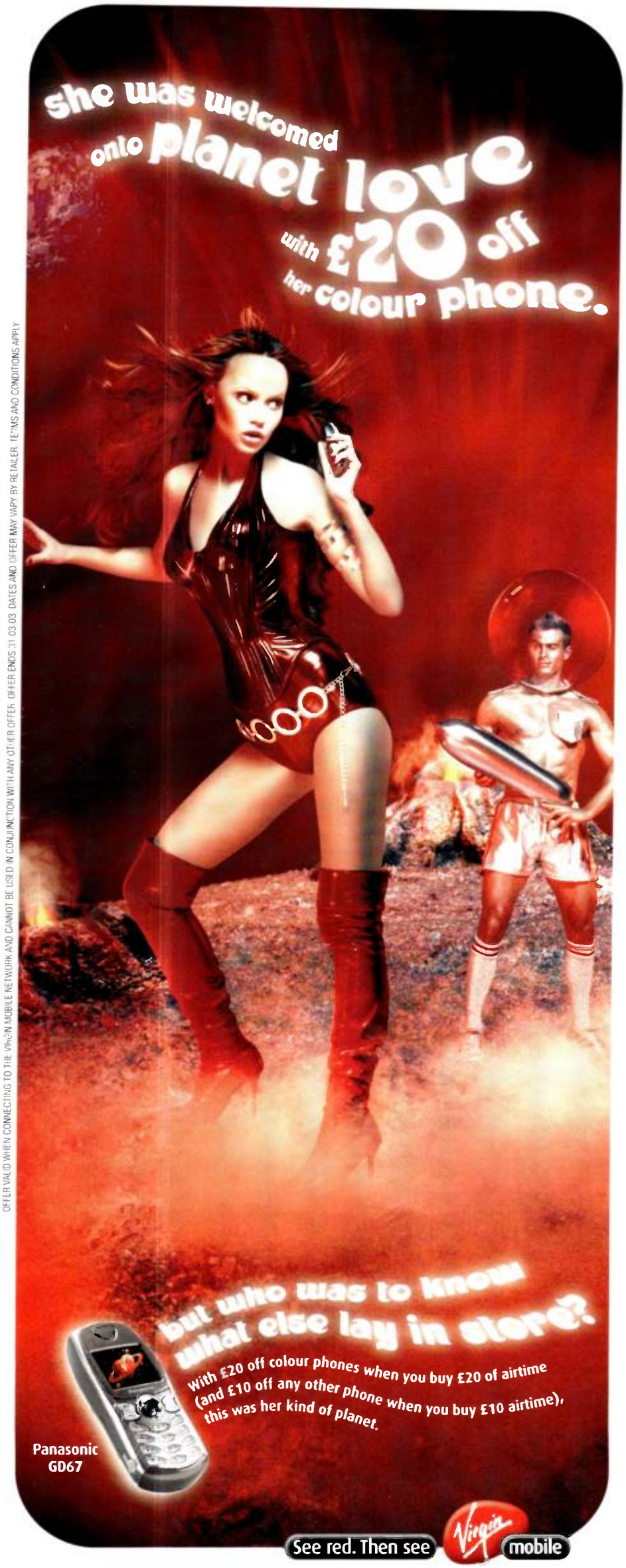
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"WHO LIKES MORNINGS?

No, right, us neither. Nevertheless you can join Phil(l)s Jupitus and Wilding and their willowy fifty foot lady 'helper' Lilly, on a beat strewn roller coaster ride for the emotions which we have dressed up as a wireless breakfast show.

Between the shouting, chortling, blatant man love and consumption of bagels you will hear music to elate, inspire, madden and involuntarily tap toes. Furthermore, our crack squad of contributors will excite with their dreadful wardrobe (every webcam shot a folly), arcane spiritual beliefs and sub par fruit juggling.

And let's not forget; we were the show who asked Myleen Hear'Say if she knew what a fluffer was, coaxed Edwyn Collins into impersonating himself while drunk, got Canadian impresario Hawksley Workman to admit that he used to wind up lions for a living and get Simpsons creator Matt Groening to sigh that, yes, indeed, Frank Zappa was his Elvis, just before he asked for another cup of coffee.

And our willful eclecticism doesn't stop there, oh no... We were the show that set Peggy Lee back to back with The Ruts, Kiss covering the Ramones next to Prince Far-I and the Bonzo Dog Doo Dah Band up against the Foo Fighters. Convinced Ms Dynamite that 1Xtra was trying to steal our ariel, got Elvis Costello to give an impromptu weather report from Dublin and push Paul Weller to admit that, yes, maybe, he really should knuckle down and get to work on his next album. Of course, the double whammy at nine o'clock gives us scope to embrace genres such as mambo, country, metal and songs about monkeys. While one day was spent playing The Trees by Rush, but only in five second chunks... the audience seemed to prefer it that way...

We can't help it. Like rocket pioneer Werner Von Braun (and a long forgotten Sammy Hagar single), we live to give. We're up anyway. Come catch the fever! (Best before 10.00am)."

Phill Jupitus

BBC

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